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ABSTRACT

Nature is a key element in Japanese culture and is central to Japanese aesthetics. This teacher resource packet, which includes an audiotape and 20 color slides with a descriptive script and comprehensive lesson guide, employs the theme of seasons while examining art in Japanese culture. The packet is designed to be used by general classroom teachers of upper elementary students but may be adapted for use with younger and older students. The multidisciplinary unit is organized in 6 sections: (1) "Introduction to the Seasons in Japanese Art"; (2) "Exploring Seasonal Activities and Festivals"; (3) "Pattern and Design in Japanese Textiles"; (4) "Japanese Calligraphy and Poetry"; (5) "Storytelling and Music"; and (6) a resource section. The lessons, given in the five instructional units, focus on a slide image or on provided student handouts and worksheets. Each section includes an introduction to and summary of the lesson, goals, objectives, methods, materials, suggested student activities, evaluation materials, and background information for teachers. Supplementary materials include an audiotape of Japanese music and reproducible diagrams of brushstrokes. The resource section includes further information on the slides, additional resources, and a pronunciation guide. (MM)

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ED 410 175

Spring Blossoms, Autumn Moon:

JAPANESE ART FOR THE CLASSROOM

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CURRICULUM RESOURCE UNIT ♦ SEATTLE ART MUSEUM

Curriculum Resource Unit

Spring Blossoms, Autumn Moon: Japanese Art for the Classroom

Seattle Art Museum

Sarah M. Loudon, Seattle Art Museum
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Second printing 1992

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Introduction

Nature is a key element in Japanese culture and central to Japanese aesthetics. A special awareness of nature is a mark of a person's wisdom and is also an important part of group activities such as temple rituals, family gatherings, and tea ceremony. But what does knowing about the importance of nature really teach us about Japan or offer us in learning about ourselves? This unit is intended to assist students to move beyond passively looking at a painting of bamboo and poppies to think about how an awareness of nature is recognized and honored through art in this culture.

The theme of the seasons ties together the sections of this unit. This theme was chosen not only for its importance in Japanese aesthetics but also for its suitability as an entryway for students. Young students can relate seasonal imagery to their own experiences, while older students can explore some of the symbolic content of this imagery. The seasons also link visual art to literature, social studies, and the performing arts. A short step will take one on to Japanese philosophy and religion: in Shinto ceremonies, nature takes on many forms, such as mountain deities and river deities, to interact with participants on a personal level; for Buddhists, a heightened awareness of the changing seasons is an understanding of impermanence and the transitory nature of life.

Activities in the unit suggest opportunities for teachers to relate students' observations of nature in their own surroundings to the creations of Japanese artists for the purpose of increasing their visual awareness both of art and the world around them.

The unit is multidisciplinary and suitable for use by general classroom teachers, as well as teachers of art, literature, social studies, and Japanese language. The lesson objectives are based on the state curriculum guidelines for art and international education, available from the state Superintendent of Public Instruction (Division of Instructional Programs and Services, Old Capitol Building, FG-11, Olympia, WA 98504).

The unit is also designed for teaching to four learning styles. There are many ways of defining learning styles, and for this unit the 4Mat System developed by Bernice McCarthy has been especially valuable. The goal of this attention to learning styles is to provide a variety of approaches to the material to involve all students and to give all students an opportunity to learn part of the time through their preferred style.

The 4-Mat learning-styles theory is based on the finding that people tend to take in information either abstractly or concretely and tend to process information either reflectively or actively. These tendencies result in four types of learners, known in the 4-Mat System as:

Type 1: the Innovative Learner, who enjoys learning by observing and personalizing,
Type 2: the Analytic Learner, who enjoys learning by thinking and gathering information,
Type 3: the Common-Sense Learner, who enjoys learning by trying it out, and
Type 4: the Dynamic Learner, who enjoys learning by designing new applications and examples.

Ways of teaching to the four learning styles are incorporated into the unit through the variety of questions included for discussion, and the diverse activities. Within each section, at least one activity is included that will appeal primarily to one of each of the four learning styles. The activities within a section are given in sequence to work through the learning cycle, beginning with Type 1 and ending with Type 4. Teachers may choose to work through an entire section in order to include four different types of activities. Alternatively, teachers may wish to select only one activity from each section. In this case, it is suggested that the selection is made to retain a variety of activities within the unit as a whole and to avoid, for example, using only the Type 2 activity from each section. Within the discussions and activities themselves, questions and ideas are included to involve the other learning styles to some extent. Although any one activity will appeal primarily to one learning style, it will not be successful only with the students who prefer that style.

The unit is divided into five sections of related activities on the following sub-themes: Section 1, seasonal motifs; Section 2, activities and festivals; Section 3, pattern and design in textiles; Section 4, calligraphy and poetry; and Section 5, storytelling and music. Each section includes a suggested dialogue for teachers to use in discussing the slides with students. To follow the slide discussion, a variety of activities are given for teachers to select from. One or all of them may be used, depending on the available time. One cumulative activity is creating a calendar. This activity is presented in Section 1 and built upon in subsequent sections with additions of festival illustrations, clothing designs, calligraphy, and poetry to the students' calendars.

The first section uses all 20 slides briefly to introduce seasonal motifs, such as a willow tree by the river for summer and chrysanthemums for fall. The remaining sections return to a few slides each for another look. Sections 2 through 5 can be used in any order but are designed to build upon the introduction in Section 1.

Suggested dialogue between teachers and students is given in italics, to set it off for use during class discussion. Teachers' comments and questions are flush left, while possible responses and answers from students are indented.

Teachers who use the unit will notice that activities are not marked for particular grade levels. The Educators Advisory Committee, who tested and reviewed the material, included teachers from kindergarten through high school, all of whom found activities suitable for their students. Their recommendation was not to limit the contents by labeling them for certain grade levels but to recognize the creativity and expertise of the teachers in adapting the lessons to their own students.

The slides depict objects in the permanent collection of the Seattle Art Museum. Some of the art works are now on view in the Art of Japan galleries, but may be off view at a later date. Other objects will be displayed in the future; the museum's collection is rotated on an annual basis.

The objects were selected for their relevance to the theme of the seasons, their quality and importance as works of art, and with some consideration to representing a variety of media: calligraphy, painting, textiles, and ceramics are included. The selection does not represent the breadth of the collection. Almost all of the objects are from the Edo period (1615-1868), so the unit does not provide a chronological history of Japanese art.

The Art of Japan galleries contain some of the museum's most cherished masterpieces. Handscrolls are an important cornerstone of the collection, and the "Deer Scroll" is one of our finest examples. This sumptuous treasure from the 17th century combines the arts of poetry, calligraphy and painting in a harmonious celebration of autumn.

Screenpainting is splendidly represented by "Crows" from the Edo period, circa 1650. This dramatic six-paneled screen is filled with boisterous black crows that squabble and dive across an elegant gold background.

Contemplative images of Buddha, colorful kimonos and finely illustrated hanging scrolls let us glimpse detailed aspects of Japanese life through the centuries.

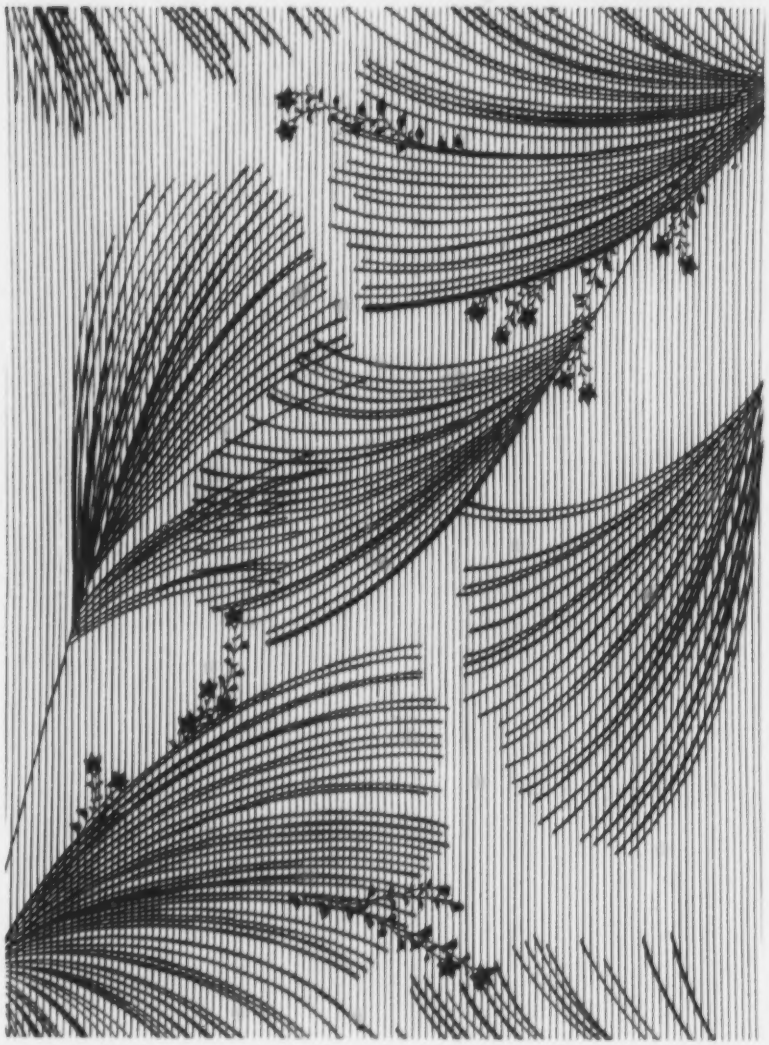
The ceremonial aspects of making and drinking tea are explored in the Teahouse gallery. A serene and peaceful spirit emanates from this gallery, reflecting the Zen ideals of purity and quiet. The reconstructed teahouse embodies simplicity. Modeled on a peasant's hut, it is made from humble materials and filled with everyday utensils. The tea ceremony provides a remedy for a restless spirit in an uneasy world. Surrounding cases exhibit beautiful examples of tea accessories and other serving containers--teapots, plates, cups, bowls, and saki ware.

Dialogue given for slide discussion suggests ways to involve students with the art and does not include extensive background information on the objects. Further information on the objects is given in Section 6 and it is suggested that teachers read through this section to increase their familiarity with the art before holding discussions with their students. Middle school and high school teachers may wish to draw more information from this section to raise the level of their presentation for older students.

This unit is a valuable aid in preparing students for a tour of the collection at the Seattle Art Museum. Neither these slides nor these activities can replace the unique experience of looking at an original work of art in the museum's galleries. However, for classes unable to visit the museum, the slides can provide a glimpse into the wonder and beauty of Japanese art and interest students in a future visit to the museum.

Spring Blossoms, Autumn Moon offers an open-ended approach to teaching Japanese art and culture with an invitation to all teachers to find their own ways to extend the material in their journeys through the cycle of the seasons.

Section 1. Introduction to the Seasons in Japanese Art



Section 1.
Introduction to the Seasons in Japanese Art

Summary of the Lesson

Students discuss their experiences of the seasons and how their experiences compare with those of people of another time and climate. Next, students observe the slides of Japanese art several times, and discuss the seasonal motifs and activities shown. As a follow-up, students make sketches from nature depicting seasonal changes. From their discussion and observations, students design charts comparing seasonal characteristics and activities in their own area and in Japan.

Goal: Students will understand how the art of people from another culture both reflects their environment and expresses their attitudes toward their environment.

Objectives:

1. Students will share seasonal experiences and identify environmental and technological factors that shape these experiences.
2. Students will associate visual imagery with seasonal references in Japanese art.
3. Students will observe seasonal changes in their area.
4. Students will compare seasonal characteristics of Japan with those of their area.

Methods:

1. Brainstorming
2. Observing and Discussing Slides
3. Drawing
4. Designing a Comparative Chart

Materials: Slides 1-20
Slide projector and screen
For follow-up activities:
Drawing paper and pencils or charcoal
Seasonal blossoms, leaves, fruits, and vegetables for still life
Poster-size sheets of paper and pens

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Procedure

Introductory Discussion with the Students

What are some of the special activities that we do in the spring? In the summer? In the fall? In the winter?

What types of clothing do we wear for different seasons?

What are some of the flowers you see outside in the spring? Insects? Birds?

Start a chart on the blackboard in a grid with columns for the four seasons along the top, and rows for activities, clothing, nature, and anything else you wish to add. Ask a student to copy the list on paper, and keep it to use for follow-up activities.

Would this list be the same if we lived in another place?

> *In areas with a mild climate, such as some coastal areas, there is not much difference between the seasons. In other areas there are extreme differences. In some inland areas there is a great contrast in temperatures between the seasons. In many tropical areas the contrast is between wet and dry seasons rather than hot and cold.*

Now imagine that you live during a time when there is no electricity or gas to keep you warm in the winter and cool in the summer. You do not have a refrigerator to keep foods. There are no trucks or trains to bring us foods from faraway places, so you eat only what is grown locally and only during its own season. How would your experience of the seasons be different?

For many students it will be necessary to include an explanation and discussion of plant cycles during the seasons. As they are accustomed to seeing all types of fruits, vegetables, and flowers available in the grocery stores throughout the year, many will not be aware of the difference between in-season and out-of-season items.

In traditional Japan, people were very aware of the passing seasons and would take walks to look at trees and plants during their changing cycles. Cherry blossom viewing in the spring and maple leaf viewing in the fall are still popular activities, and favorite spots become crowded with visitors every year.

In an effort to live in harmony with the passing seasons, people traditionally surrounded themselves with things that would blend with the season. For

instance, women would often wear a color or design at the time of year that it would be seen in nature. The scrolls that hang on the walls of homes and tea houses were changed to be in harmony with the season. Arrangements of branches and flowers were used to bring some of the beauty of the outdoors inside. In contemporary Japan, some people still maintain these traditional ways of observing the changing seasons.

Discussion of the Slides: Teacher's Dialogue with the Students
Explain to the students that you will show them twenty slides of works of Japanese art that are all related to the seasons in some way and that they will see these slides several times. The first time, show them the slides quickly and ask them to look without talking. Ask students what season they think came first. (The slides are organized beginning with spring and ending with winter.) The second time, show the slides again quickly without talking and ask the students to raise their hands when they think the season has changed. For the third viewing, the following suggested dialogue is given for information and discussion. Let students know that they will be playing a recall game at some point during the slides and so need to remember them as best they can.

SPRING

Slide 1.
Sake pourer
Edo period, late 17th century
Arita ware, Imari style, porcelain decorated in underglaze blue and overglaze enamels and gold

This porcelain vessel, a sake pourer, is painted with a scene of women and children on a terrace.

How do we know that this scene is during spring?

The cherry blossoms in the background identify the season.

Take a look at the women and children. How would you describe the mood of this scene?

Happy, playful. They seem to be playing or dancing.

Does this remind you of anything you have done during spring? Think for a minute to remember an occasion that this scene or the mood of this scene reminds you of. Now jot down the memory that came to mind.

Slide 2.
Ukiyo-e screen
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

In this screen painting, the popular springtime cherry blossom viewing is underway.

Where do you see the blossoming trees?

> *A large one stands next to the folding screen on the left side, while smaller trees line the bottom edge of the left side.*

The viewers are not only walking and looking at the blossoms: what other activities do you see?

> *Picnics, music, and dancing.*

Picnics, music, and dancing are all a part of the festivities. On the left, an area has been created for the festivities with a folding screen and carpets on the ground. On the right, a group of ladies surround a palanquin (a carriage consisting of a box on poles carried by men on their shoulders) that might have been used to bring them out to this spot.

If this were your painting, what other springtime activities would you add?

Let's take a closer look.

Slide 3.
Ukiyo-e screen (detail)
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

Now what do you see?

> *In this detail, the women are dancing and playing music on the right side of the folding screen and have laid out their picnic on the left side.*

Why would someone want to have a screen like this in the home?

The activities shown in the painting remind you of the joys and pleasures of springtime.

SUMMER

Slide 4.
Ukiyo-e screen
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

Folding screens are typically made in pairs and this screen was paired with another cherry blossom screen. This one depicts summertime activities: what do you see going on here?

Boating, dancing, cooking, playing music.

People are boating on the water to keep cool. In the top boat on the left side, people are dancing as they do during the summer festival of Obon. The lower boat on the left belongs to a food vendor: one man chooses a fish while his helpers stir the pot and puff at the fire. Two people are still boarding the large boat, which is about to depart on a pleasure cruise. Music is being played for entertainment. The willow tree growing by the water is a common motif for summer, as the cherry blossom is for spring.

Slide 5.
Bamboo and Poppies
Kanō Shigenobu (act. 1620s and 1630s)
Edo period, c. 1625
One of a pair of six-panel folding screens, ink and color on gold-covered paper

This folding screen does not show any activities of summer but uses a design of two plants to indicate the season. What are these two plants?

Bamboo, poppies.

This painting of the bamboo in its leafy summer state and the blooming poppies brought some of the beauty of summer indoors.

What if the painting showed three summer plants--what other plant would you add that would look good with the bamboo and poppies?

Slide 6.
Tea bowl, named Tamamushi (Golden Beetle)
Edo period, early 17th century
Black Raku ware, earthenware with black lead glaze

This bowl was used for drinking tea during the tea ceremony. It is named Golden Beetle after a beetle seen in the summer.

What is it about this bowl that might remind you of a beetle?

The glossy dark color.

The glossy speckled color of the glaze is like the iridescent wings of this beetle.

What if you were going to make a winter tea bowl--what color would you choose?

Slide 7.
Dish
Edo period, late 17th-early 18th century
Nabeshima ware, porcelain decorated in underglaze blue and overglaze enamels

This porcelain dish is painted with a design of vegetables and fruits that are eaten in the summer. Can you identify them? Make a list on your paper.

There are eggplants, a peapod on the left, two long red beanpods with leaves on the right, melons, and hot peppers.

What are some of the foods we eat in the summer? Write down a few of them next to your list.

FALL

Slide 8.
Scenes from the Tale of Genji
Edo period, second half 17th century
One of a pair of folding screens, ink, color, and gold on paper

How do we know that this scene takes place in the fall?

What at first may look like blossoms are actually maple leaves turning colors. One is in the right foreground, and another stands among the pines behind the lake on the left.

The colorful maple leaves are prized as much as the springtime cherry blossoms. On the left side, men are fishing with the help of water birds called cormorants; each has a ring around its neck so that it is not able to swallow the fish it catches. At the bottom of the steps, two men hold what they have caught for a fall banquet--fish and pheasant.

Slide 9.
Autumn Grasses (Aki no Nanakusa)
Sakai Hōitsu (1761-1828)
Edo period, early 19th century
Two-panel screen, ink, colors, and gold on silk

This screen painting shows a group of plants that are known in Japan as the seven grasses of autumn. From the left, these plants are the trailing arrowroot vine, bush clover (grows in spikes and bends over), fringed pink (growing underneath the leaning bush clover), the morning glory vine with its blue flowers (leads up toward the right side of the painting). A clump of three plants at the right-hand side of the painting includes the tall Japanese pampas grass, and among it agrimony (above) and patrinia (below).

What difference do you notice between this screen and the others we have seen?

There's no gold background.

Why do you think the artist did not use a gold background for this screen?

Perhaps he wanted it to look more realistic. Or perhaps he did not want the background to seem to come forward as the gold does. Or perhaps the person buying the painting did not want to spend that much money.

Slide 10.
Kimono (*furisode*)
Meiji period, late 19th-early 20th century
Silk with *yuzen* paste resist and embroidery

What designs do you see in this fall kimono?

In addition to some of the autumn grasses from the previous painting, there are autumn maple leaves (on the left sleeve) and chrysanthemums.

What would it feel like to wear this kimono?

Take a minute to draw one of the shapes you see here.

Slide 11.
Kimono (*furisode*)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration

Here is another example of a kimono that was made to be worn in the fall. The design is a persimmon tree laden with fruit. Can someone point out the branches, the leaves, and the fruit?

The trunk grows up the center of the back and the branches continue across the back to the sleeves.

One of the great pleasures of fall in Japan is the taste of the ripe persimmon. Ripe persimmons are a deep orange color, like the color of this cloth.

Slide 12.
Kimono (*furisode*) (detail)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration

In this close-up view you can see how the design is created with many small dots.

At this point, stop the slide show for a recall game done with partners. One person thinks of one of the slides she has seen so far and remembers what it looks like, visualizing the shapes, the colors, and the patterns. Her partner is to guess which slide she is thinking of by asking a series of yes/no questions. For example, he may ask, "Is it a painting?" or "Is it for summer?" or "Does it have an eggplant design?" Have him keep track of how many questions he had to ask to guess the right answer. Now have the partners switch roles.

Slide 13.
Scenes of Farming
Kanō Tsunenobu (1636-1713)
Edo period, early 18th century
One of a pair of six-panel folding screens, ink and slight color on paper

What do farmers do in the fall?

Harvest their crops.

Autumn is a busy season in rural areas as it is the time to harvest crops. In Japan, this is when the last crop of rice is harvested (several crops are grown during the year). In this scene painted in ink, men transport the grain in boats to the shelter in the center where men work to husk and clean the grain and then store it for use during the year.

Are there other ways to tell this is fall?

What do you think the Scenes of Farming screen for spring shows people doing?

Planting their crops.

Slide 14.
Section of the Deer Scroll (detail)
Calligraphy by Honami Kōetsu (1558-1637)
Painting by Tawaraya Sōtatsu (act. 1600-1640)
Momoyama period, early 17th century
Handscroll, ink and gold and silver paint on paper

In Japan one of the animals associated with autumn is the deer. On this handscroll known as the Deer Scroll, poems on the theme of autumn are interspersed with figures of deer. The poem in this section, written in calligraphy beginning immediately to the left of the leaping deer, is translated:

One's feet are drawn to
This mountain on whose far side
Dwell people to whom,
Without waiting, the autumn
Moon must be visible now!

What do you think people on the other side of the mountain are doing?

Looking at the moon.

Moon viewing is a popular fall activity, especially the full moon in September.

WINTER

What color did you think would be appropriate for a winter tea bowl?

Slide 15.
Tea bowl, named Kan-kōbai (Winter Blossoming Red Plum)
Seal of Donyū (1599-1656)
Edo period, early 17th century
Red raku ware, earthenware with red lead glaze

Like the summer tea bowl called Golden Beetle, this bowl was used for drinking tea during the tea ceremony. This bowl is named Winter Blossoming Red Plum and is designed for use during winter. Its glaze is the color of plum blossoms, the first to bloom after the New Year.

What would it feel like to drink tea from a bowl?

Slide 16.
Travelers in a Winter Landscape
Yosa Buson (1719-1784)
Edo period, c. 1778
Hanging scroll, ink and color on silk

This hanging scroll is named <u>Travelers in a Winter Landscape</u>. What do you see in the painting that suggests the feeling of winter?

Thick fog blocks out part of the view of the trees at the top. The trees below the fog are seen through mist. Rocks and cliffs add to the bare feeling of winter. The sky is colorless, and the blue and gray tones of the landscape feel cold.

Let's take a look at the travelers.

Slide 17.
Travelers in a Winter Landscape (detail)
Yosa Buson (1719-1784)
Edo period, c. 1778
Hanging scroll, ink and color on silk

The two figures are hunched with their clothing drawn around them. The grass is brown and gray during this season.

Slide 18.
Plum Branch in Snow
Ki Baitei (1734-1810)
Edo period, c. 1800
Hanging scroll, ink on paper

This painting of the plum branch in snow completes the cycle of the seasons. The plum blossom is the first to appear at the end of winter and signals the coming of spring. Here the blossoms have not yet opened, but the buds have formed even during the snow. This scene gives you a sense of the end of winter and the coming of spring.

Why do you think this artist wants to show us a change in the seasons?

To use with older students:
Slide 19.
The Poet Mibu no Tadamine
From the handscroll *Jidai fudō uta awase*
(Competition between Poets of Differing Eras)
Calligraphy attributed to Fujiwara no Tameuji (1222-1286)
Kamakura period, 13th century
Fragment of a handscroll, ink and light color on paper

In this handscroll the artist has written three poems in calligraphy set during three different seasons. The poems refer to different stages of a relationship--hope, fulfillment, and sorrow on parting. What season do you think the poet uses for each stage?

Hope--spring; Fulfillment--summer;
Sorrow on parting--autumn.

We will read these poems another time.

Slide 20.
Five Beautiful Women
Katsushika Hokusai (1760-1849)
Edo period, early 19th century
Hanging scroll, ink and color on paper

In this painting, done in the format of a hanging scroll, the artist Hokusai shows us five women dressed in kimono appropriate for different seasons. Take a look at the kimono (the women's floor-length, long-sleeved garments) and obi (sashes tied around the midriff) that these women are wearing--some are made of heavy brocade for cold weather and some are made of light gauzy fabric for hot weather. The designs on some of the clothing, and an activity one of the women is doing, also show you what season they would be worn in.

Can you tell what season is represented by each woman?

The women's kimono and activities represent:

bottom:	*gauzy fabric for summer, made of asa (a fiber like hemp or linen);*
second:	*cherry blossoms for spring, on inner and outer garments;*
third:	*one of the autumn grasses, bush clover*
fourth:	*arranging chrysanthemums, fall;*
top:	*iris growing by the water, May.*

We will be thinking about the seasons again both here and in Japan when we do a project of (making a chart, calendar, etc.).

On your way home today take a look around you to notice something that reminds you what season we are in now.

Optional: Conclude by brainstorming to create a list of questions students have about Japan. Assign different questions to students (or groups of students) and ask them to report back to the class with the answers after a few days.

Applications

1. Observing Nature Through Drawing
Bring in (or ask students to bring in) a collection of the season's blossoms, leaves, and a few fruits and vegetables to draw. Have students do several drawings, using one of the following alternatives to focus the activity:

- -- Rearrange the items for each drawing. What did you notice each time that was different?

- -- After the first drawing, specify that the next three arrangements will make a change in scale, placement, and color, respectively.

- -- Continue the activity by bringing in blossoms and leaves over a period of several seeks to observe their changes.

- -- Continue the activity further by adding sections for later seasons as they occur during the remainder of the school year.

Students may wish to do the drawings in a series of precut long strips of paper which can be hung side by side like scrolls.

Explain that these drawings will be used later as studies for creating a seasonal design.

2. Creating a Comparative Chart
Go back to the chart of seasonal activities prepared by the students before they looked at the slides. See what new items can be added by individuals concerning their own experiences during the various seasons. You may want to focus on activities inspired by the paintings of cherry blossom viewing, boating, fishing, and harvesting. Include the names of flowers, fruits, vegetables, birds, and insects that are found in each season.

Then ask students to list some of the activities and objects they remember from the slides as being important in Japan.

Have students use these lists to make a comparative chart of the seasons, with a column for Japan and a column for your own area, on poster-size sheets of paper. This can be done individually or as a group project for cooperative learning. Rows will give the names of the seasons along the side with activities, flora and fauna, and objects listed in the appropriate columns for Japan and your area.

Season	Japan	Your Area
Spring	Cherry blossoms	
	Picnics	
	Playing outside	
	Dancing	
	Color: pink	

Give students time to illustrate the charts. A review of the slides will help students to begin sketching their illustrations for Japan. Blind or timed contour drawings are a good way to use images from the slides. Use the drawings from the first follow-up activity as studies for seasonal design motifs to illustrate the chart section for your area.

Evaluation

Did students identify seasonal motifs in the final slide?

How did students expand their original list of their experiences after viewing the slides?

Ask students to describe what they observed during their drawing. Did they mention line, shape, value, color, and texture?

Ask students to present their charts to the class. Do they make parallel comparisons? How do they explain the reasons for the differences between Japan and their area?

Background Information for Teachers

Contemporary Connections

In contemporary Japan, clothing like the type we wear is almost always worn. Many women still own kimono and wear them on occasions such as a wedding or graduation. Much study and practice is involved in tying the various parts of the garment and in mastering proper movements for walking and sitting in a kimono, and many women may not remember how to wear them properly. For a special event when a woman will wear a kimono, she will often go to a beauty parlor for help getting dressed, spending two hours to get all the pieces in their proper places.

Ikebana, the art of flower arranging, may be the traditional art that is still the most widely practiced in contemporary Japan. It is common to find an arrangement of seasonal blossoms and branches in a designated alcove in a home. The context for *ikebana* has spread so that the arrangements

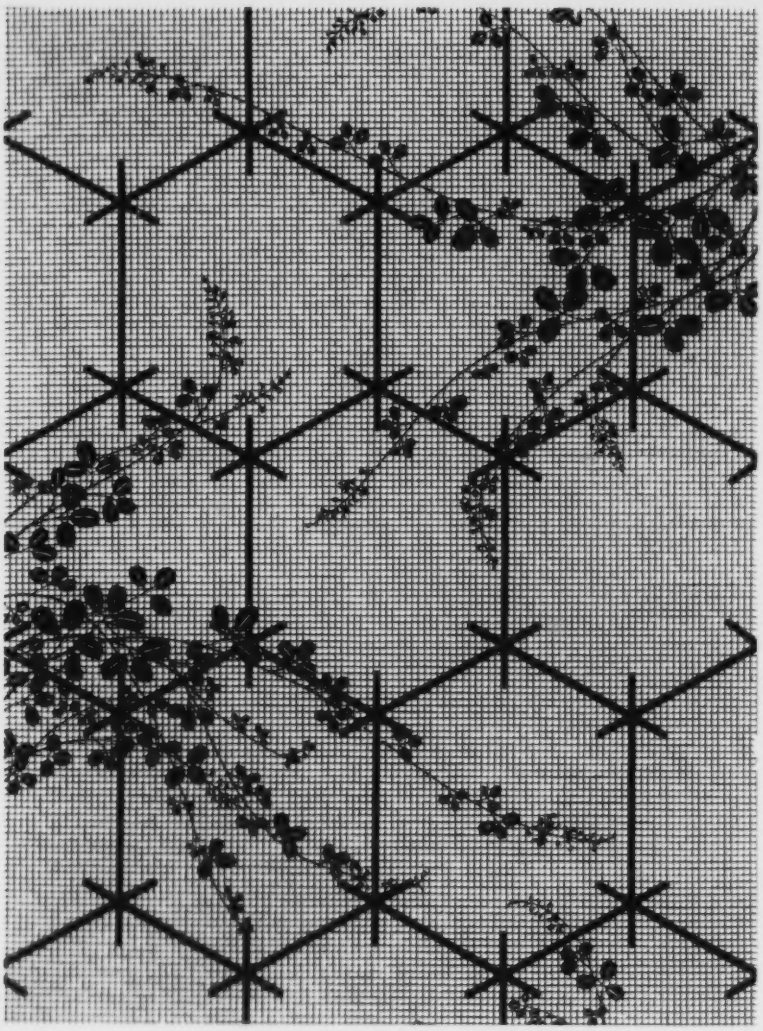
are also seen in offices, lobbies, and other public spaces (including the Seattle Art Museum).

Further Resources

Dunn, Charles J. *Everyday Life in Traditional Japan*. Rutland, VT: Charles E. Tuttle Co., Inc., 1969. Fourth printing, 1980.

Glubok, Shirley. *The Art of Japan*. London: The MacMillan Company, 1970.

Section 2. Exploring Seasonal Activities and Festivals



Section 2.
Exploring Seasonal Activities and Festivals

Summary of the Lesson

Students discuss their favorite seasons and holidays. Students observe five slides of seasonal activities and discuss what types of festivals occur in Japan during each season. In small groups, students read about one Japanese festival and report on it. For follow-up, students research a local holiday or festival, and classify holidays according to origin. Students design and illustrate one page of a calendar that will be added to in subsequent lessons.

Goal: Students will extract information on cultural activities from paintings, and understand that holidays of another culture may be different from theirs, yet serve a similar purpose.

Objectives:

1. Students will discuss the seasons as a context for their own activities and activities in Japan.
2. Students will research and report on a Japanese holiday or festival and a local one.
3. Students will classify holidays and festivals according to their origin.
4. Students will create a graphic design for festival information.

Methods:

1. Sharing
2. Observing and Discussing Slides
3. Small Group Discussion and Report
4. Interviewing
5. Making a Chart
6. Designing a Calendar

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Materials: Slides 2, 3, 4, 8, 13
Slide projector and screen
Festival handouts
For follow-up activities:
Poster-size paper, pens, and paints (watercolor or tempera)
Calendar for the coming year

Procedure

Introductory Discussion with the Students
What are a few of the seasonal activities we discussed last time? What is your favorite season? Why? What do you do during that time of year that you especially enjoy? Are there any holidays or celebrations you especially look forward to during that season?

Keep a list of the activities and holidays mentioned to refer to later.

Review slides of seasonal activities.

Slide 3.
Ukiyo-e screen (detail)
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

What season is this? How do we know?

It's spring. The cherry blossoms are out.

What are people in this painting doing to celebrate?

Dancing, playing music, having a picnic.

Slide 2.
Ukiyo-e screen
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

The people in this painting live in the city and travel to a park or scenic spot just outside the city to enjoy the blossoms. How did the women get there?

They were carried in the box on poles (palanquin).

People in country villages celebrate the Cherry Blossom Festival, by going into the mountains and bringing back branches of cherry blossoms. What kind of work would people in the country do during the spring?

Plant crops.

Rice planting festivals are held throughout Japan during the spring. At some of these festivals the farming activities of the year are enacted as a ceremony to ask for a successful year. Many of the festivals at shrines feature puppetry performances and dances using the movements of planting rice.

Slide 4.
Ukiyo-e screen
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid 18th century
One of a pair of folding screens, ink and color on paper

Where do people like to go during the summer?

By the water, where it is cool.

What is going on in the top left boat?

Dancing.

In July or August, the Buddhist holiday known as the Bon festival is held to celebrate the time that the souls of one's ancestors come to visit. Dances like the one you see here in the boat are held in town squares. Again, this painting shows us life in the city.

What kind of agriculture work would be done in the summer?

Taking care of crops while they grow.

In villages, many summer festivals are held to ask for protection for the rice from natural disasters and insects. During droughts, villagers danced and drummed, believing that the sound of the drum would bring on thunder and cause rain to fall.

Slide 8.
Scenes from the Tale of Genji
Edo period, second half 17th century
One of a pair of folding screens, ink, color, and gold on paper

This painting reminds us of one of the outdoor beauties of fall: what is it?

The leaves turning colors.

Just as in spring when people go to parks and scenic places to view the cherry blossoms, during fall people visit spots where there are maple trees to walk among and admire.

Do you remember what rural people do during fall?

The rice crop is harvested, cleaned, and stored for the coming year.

Slide 13.
Scenes of Farming
Kanō Tsunenobu (1636-1713)
Edo period, early 18th century
One of a pair of six-panel folding screens, ink and slight color on paper

What type of festival would be held in rural areas in the fall?

Harvest festivals.

Many types of autumn festivals are held to offer portions of the new rice crop to the gods in thanks. Floats, like we have in parades, and festival music are part of the celebrations.

The festivals related to crops are held at different times in different parts of Japan. Can you think why this might be so?

Depending on the climate, the crops will be planted and harvested at different times.

Reporting on Japanese Festivals
Have the class divide into 12 groups of two or three students, one for each month of the year. Students may wish to divide themselves

according to the month of their birthdays, their favorite month, or the month of their favorite holiday.

Explain that the class will learn about twelve Japanese holidays and festivals and then will have the opportunity to vote on one to add to their own calendar. Each pair (or group) of students will learn about one holiday or festival and will report on it to the class. Students will receive a handout on a holiday that is held during the month they have selected and will have time to discuss and prepare their presentation to the class.

The students' presentation will take the following format: one student will interview another student, who will explain the holiday or festival as if she has celebrated it all her life. Give sample questions that the interviewer will ask, such as:

> What is the name of the festival?
> Why do you celebrate this festival?
> What do you do to celebrate this festival?

Then, either the interviewer or the third member of the group will make a statement to persuade the class members that this is the festival they should vote for to celebrate.

Distribute the handouts to students to prepare their presentations. If time and resources allow, you may wish to assign them to do extra research on this festival.

After students have made their presentations, take a vote with the condition that they must vote for a festival other than the one they presented themselves.

January

Shōgatsu, New Year's Day

Shōgatsu is one of the most important festivals in Japan. At this time, people hold ceremonies to ask for good fortune during the coming year. One ceremony is Hatsunode, the custom of visiting the temple during the first week of January to ask for good health and happiness during the coming year.

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February

Setsubun, Bean Throwing

Setsubun is celebrated around February 3. In people's homes and at shrines, soybeans are scattered to drive out the demons and request good fortune. As people throw the beans, they call out "Demons out! Good luck in!" At one ceremony (at a shrine in the city of Shiga), lucky dried beans and lucky rice-cakes are scattered for people to collect and receive good luck. At many temples, men dressed as devils perform a dance.

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March

Hinamatsuri, Girl's Day

This festival for girls is held on March 3. An elaborate display of dolls on a platform with stairsteps is set up in homes. The dolls are arranged on each of the steps, along with rice cakes and peach blossoms. Ceremonies are held at the shrines that day. At one shrine, several thousand dolls are placed in boats and sent out to sea.

April

Sakura Matsuri, Cherry Blossom Festival

Cherry blossom viewing is a popular activity all over Japan. In many villages, people go into the mountains to feast and bring back branches of cherry blossoms. They believe that the god of the fields lives in these branches, and this is how he returns to the fields after shutting himself in the mountains for the winter.

- -

May

Tango No Sekku, Children's Day

Originally called Boy's Day, Children's Day is celebrated on May 5 to ask that children will grow up strong and healthy. Families who have boys hang carp banners outside their houses, and dolls dressed as samurai warriors may be displayed inside. Archery competitions and kite-flying competitions are held.

- -

June

Hana Taue, Rice Transplanting Festival

This festival is held during May and June, when the rice seedlings are transplanted. Rice farmers wear traditional dress to hold a ceremony of transplanting the rice. As they work, they sing traditional songs and beat drums to welcome the god of the rice paddies to the fields.

July

Tanabata Matsuri, Star Festival

On Tanabata, often celebrated on July 7, families display decorations of paper streamers attached to bamboo poles. Festivals in some cities feature these decorations on large floats in parades through the city or on fishing boats in the adjoining bay. The design of the streamers imitates the stars of the Milky Way.

The festival celebrates the one day of the year when two stars of the Milky Way meet. According to legend, one star is a princess and the other is the shepherd boy who fell in love with her. To separate them, the princess's father sent the two to distant parts of the Milky Way. Now stars, they move through their orbits, and their paths cross only once a year. The lovers wait all year for this chance to see one another again.

- -

August

Obon

This Buddhist celebration, sometimes held in July and sometimes in August, marks the time when the souls of one's ancestors come to this world to visit. Families go to the graves of their ancestors, light fires to welcome them back for their visit, and hold the dances known as Bon Odori. For these dances, stages are set up in town squares where drummers play loud music, and people gather to dance in circles around the stage.

- -

September

Tsukimi, Moon Viewing

The September full moon, known as the harvest moon, is considered to be the most beautiful of the year's full moons. Moon viewing parties are held to admire it. Some places are famous as spots for moon-viewing, such as Osawa pond. People go out on the pond in boats decorated with dragons' heads to see the moon. Many families prepare arrangements of pampas grass (one of the seven autumn grasses) and make rice-flour dumplings to celebrate.

October

Harvest Festivals

Many types of harvest festivals are held in October (and during other fall months) to offer portions of the new rice crop to the gods. Traditionally, October 9 is the first day of these festivities, and a Chinese dragon-dance is the first event. Floats and festival music mark the celebrations, and people eat their fill of rice to celebrate a good harvest.

- -

November

Shichi-go-san, 7-5-3 Day

November 15 is a festival day for children of three, five, and seven years of age, when parents pray that their children will grow up happy and healthy. Three-year-old girls, five-year-old boys, and seven-year-old girls are dressed in their best clothes for a visit to the shrine. Originally, children were believed to be in special need of protection from bad luck at these ages. These ages also mark stages of growing up. At three, girls receive an *obi*, the sash worn around the waist. Five-year-old boys receive *hakama*, a pair of pleated wide-legged pants. At seven, children become individual members of their shrine. At the shrine, families buy *chitose-ame* ("thousand-year candy") to give to their relatives.

- -

December

Omisoka, New Year's Eve

On the last day of the year, ceremonies are held to eliminate all the bad fortune of the year coming to an end, so as not to carry it into the new year. One such ceremony is known as *joya-no-kane*, held at temples all over Japan on December 31. Temple officials ring the main temple bell 108 times for the 108 sins that people commit. This way, sins of the past year are driven out and people can begin the new year with a clean slate.

Applications

The primary application is #3: Designing a Calendar, which is added to in each of the following sections. Teachers with limited time will want to go directly to this activity. For teachers with more time, #1 and #2 are given in the sequence of the four learning styles and give additional information and concepts to apply in designing the calendar.

1. Researching a Festival or Holiday

Ask students to interview their parents, grandparents, or other older friends about a festival they remember from their childhood and how they celebrated this holiday or festival. Remind them to ask in their interview:

What special foods did they make and eat?
What did they wear?
Were there any special songs or dances?
Were there any decorations?
Did they celebrate at home or somewhere else?

Students will write reports based on their interviews. Older students may extend their report by researching the origins and history of the holiday. If students have selected a holiday or festival they celebrate themselves, ask them to include in their report a comparison of how they celebrate it now with how people celebrated it in the past.

Alternative for older students:

Research the Traditional Japanese Calendar

Students will research and write a report on the traditional Japanese calendar. Get them started by asking them if they can find answers to the following questions:

Years are numbered within eras. What are these eras based on?
What kind of calendar was used in Japan before the Western calendar was adopted? When was New Year's Day?
How was the month divided into weeks?

2. Classifying Holidays and Festivals

Go over the list of holidays celebrated by the students, compiled at the beginning of Lesson 2. Do they know anything about the origins of any of these holidays? Do they know how Thanksgiving started or Halloween?

Ask the students what Japanese holidays and festivals they remember from their presentations. Are any of them held for the same type of reason that our holidays are held?

What examples can you give of Japanese festivals that are related to crops and agriculture?

Rice planting festivals, harvest festivals.

Which one of our holidays is related to crops and agriculture?

Thanksgiving is a holiday celebrating the harvest.

What other types of holidays and festivals are there?

Religious holidays, family observances, and national holidays that celebrate a nation's history or heroes.

Have students put together a chart, either individually or on the blackboard, to classify their own holidays as well as Japanese holidays and festivals. You might end up with something like the following:

Type	American	Japanese
Agricultural	Thanksgiving	Rice planting festivals Harvest festivals
Religious	Passover Christmas	Obon
Family	Mother's Day Father's Day	Girl's Day Boy's Day
National	Martin Luther King Day	Emperor's Birthday

3. Designing a Calendar

In this activity, students design and illustrate a page for one month's calendar. This calendar page will be added to during subsequent lessons on calligraphy, textiles, and poetry. If possible, plan to display the calendar pages in sequence to create a year's calendar.

Explain that students will select one month of the year and design a calendar page for that month (some students will want to make a calendar for an entire year). The calendar page will include the dates and days of the week and an illustration of an activity or celebration that happens during that month. Japanese characters for the days and months are included among the calligraphy handouts. At a later date, students will add calligraphy, a textile design, and a poem; so space should be left for these additions.

Discuss some of the possibilities for graphic layout of the calendar page.

- The page could be divided in two, with space for illustrations above and the grid for days and dates below.
- The entire page could be divided into a large grid, with illustrations in squares for the days.
- The grid could be placed in the center, with four spaces above, below, and to either side for the illustrations and additions.
- What other possibilities are there?

Ask students to name some possibilities for illustrations of activities and festivals. You may wish to review the slides and use them for contour drawings.

Make available to students a calendar of the coming year, for information on dates and days of the week for them to use.

Distribute poster-size sheets of paper. Preferably, make available both felt pens and watercolor or tempera paints for illustrations. Circulate among the students as they work to check their layout, their grid, and their choice for illustration.

Keep the calendar pages for the future additions.

Evaluation

Were students able to identify the seasons represented by the slides?

In their presentations, how did students persuade others that they would want to celebrate this festival too?

In research and reports, how much new information on a holiday did students uncover and present?

Did students add to the examples for the classification of holidays? What reasons did they give for their choices?

Did students create an original graphic design that reads as a calendar? How does their illustration tie in with their design?

Background Information for Teachers

Contemporary Connections

Discuss how Japanese festivals and holidays are celebrated in your area if possible. For example, in Seattle the Cherry Blossom Festival is celebrated every April at the Seattle Center, Buddha's birthday is celebrated every spring in Japanese Buddhist temples, and the Bon Festival is celebrated every July in the public square across from the Seattle Buddhist Church.

Further Resources

"Agricultural Calendar and Festivals in Japan," *Asian Culture* no. 32, Summer 1982, p. 29. Published by The Asian Cultural Centre for UNESCO.

Araki, Nancy K. and Horii, Jane M. *Matsuri: Festival: Japanese American Celebrations and Activities*. Union City, CA: Heian International Publishing Co., 1978.

Illustrated Festivals of Japan. Japan Travel Bureau, 1985.

Natsu Matsuri. Seattle: East Asia Resource Center, University of Washington, 1987.

Uyeda, Frances and Sasaki, Jeannie. *Fold, Cut and Say the Japanese Way*. Seattle: Uyeda Sasaki Art, 1975.

Section 3. Pattern and Design in Japanese Textiles

Section 3.
Pattern and Design in Japanese Textiles

Summary of the Lesson

Students discuss clothing for different seasons and occasions and patterns and designs of their own clothing. Students review slides to observe seasonal motifs, patterns, and design of Japanese textiles. For follow-up, students research traditional Japanese clothing. Students dye cloth using Japanese techniques to create various pattern and design types. Finally, students illustrate their calendar page with a clothing design for that month.

Goal: After observing textiles, students will be able to describe them using visual terms. Students will understand how clothing is a visual expression of personal and cultural identity and attitudes.

Objectives:

1. Students will analyze clothing as a signifier of sex, occasion, and occupation.
2. Students will identify repeated pattern and symmetrical and asymmetrical design.
3. Students will create their own textile pattern and design.

Methods:

1. Brainstorming
2. Identifying and Categorizing Design Elements
3. Research
4. Creating Pattern and Design with Dye
5. Illustrating a Clothing Design

Materials: Slides 10, 11, 12, projector and screen
Handouts

For follow-up activities:

Dye and cloth, as listed under Paste-Resist Dyeing and Tie-Dyeing Activities
Calendar pages from Lesson 2
Felt pens and paints

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Procedure

Introductory Discussion with the Students

Let's think about what our clothing tells other people about us. Give me some examples of how clothing answers:

Is this person male or female?

> *Sometimes by design (such as pants or skirts), sometimes by pattern or color.*

What job does this person do?

> *Uniforms such as a lab coat, policemen's and firemen's uniforms, judge's robes.*

What is the weather or season?

> *Hats, gloves, boots, raincoats, shorts, sandals.*

What country is this person from?

> *Sometimes people wear traditional clothing of a country, such as a kimono.*

Is this person rich or poor?

> *New clothes or old clothes.*

Sometimes we think a person is rich if they are wearing expensive-looking clothes, or poor if they are wearing old or shabby clothes. Are these assumptions always true?

What is the occasion? What are some of the special clothes you wear for particular occasions?

> *Halloween costumes, dressy clothes for parties.*

We talked earlier about how important it was in Japan to wear clothing of a color or colors that would be seen in nature during that season. Are there any colors you like to wear during a particular season?

Are there any colors you wear on a particular holiday?

Red on Chinese New Year and Valentine's Day; red, white and blue on Independence Day; black on Halloween; green on St. Patrick's Day.

Now let's think about patterns and designs in our clothing. Please raise your hand if you are wearing an item of clothing with a pattern.

What is a repeated pattern?

A repeated pattern is made up of a unit (sometimes called a motif) repeated in a regular division of space.

Raise your hand if you are wearing a piece of clothing with a repeated pattern.

What is a symmetrical design? What is an asymmetrical design?

A symmetrical design is one in which the two halves of the design are mirror-images of one another. In an asymmetrical design, the two halves are not identical.

Look around the room and see if you can find someone wearing clothing with an asymmetrical design.

Which is more common in our clothing--symmetrical or asymmetrical design?

Let's look at the designs in slides of Japanese clothing and see how these were created.

Discussion of the Slides: Teacher's Dialogue with the Students
Slide 11.
Kimono (*furisode*)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration

What was it that made this kimono appropriate to wear in the fall?

The design and color of the persimmon tree.

What kind of person do you think wore this kimono?

A young woman, probably wealthy.

This type of kimono was worn by young unmarried women of wealthy families. What do you think it would feel like to wear it?

> *The long cloth hanging from the sleeves would move around you. You would have to move carefully, and walk with small steps.*

The kimono was designed to show the grace of the woman wearing it, with the swinging movement of the sleeves, and the hem trailing on the floor.

Is the design symmetrical?

> *No.*

Look how the design continues across the back to the sleeves to create a complete tree when the arms are extended. What would it look like with one's arms at one's sides? When sitting down? From the front?

> *You would see portions of the design, but not the whole tree.*

How do you think this design was created? Can you see the texture of this fabric? Look along the bottom edge and you will see that the fabric is not flat, but has rows of small bumps. Let's take a closer look.

Slide 12.
Kimono (*furisode*) (detail)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration

How is the pattern created?

> *With lots of white dots on an orange background.*

This was made by tie-dyeing, by tying tiny knots in the fabric with thread, dyeing it, and then untying the threads again. The part of the fabric under the thread stayed white and made the tiny circles. Making a garment like this took several people many months to create and so was very costly. By law, commoners were not allowed to wear this type of cloth, in order to reserve it for the upper classes.

Slide 10.
Kimono (*furisode*)
Meiji period, late 19th-early 20th century
Silk, with *yuzen* paste-resist and embroidery

Is this a symmetrical design?

No.

What is different about this design than the last one?

It is not made up of tiny dots; there are several colors.

Is anything about it like the previous kimono?

It also uses fall colors, the design continues from the back across the shoulders, although not across from the back to the sleeves.

A combination of dyeing techniques and embroidery were used to create this design.

Applications

1. Dress-for-the-Season Day
Set aside a day for students to wear a color, pattern, or design that they think is especially appropriate for that season. Or, you might ask them to wear a color or pattern for a different season and hold a Summer Day in the middle of winter! On that day, ask them to explain their choices and their relation to that season.

2. Researching Japanese Clothing
Assign students to research traditional Japanese clothing to find out:

What did men wear?
What did different types of people wear, such as samurai, farmers, merchants, and so on.
What laws were there restricting certain types of clothing for certain people?

3. Paste-Resist Dyeing

Summary:

Students create an asymmetrical design on paper, then transfer it to cloth. Paste is applied to areas of the cloth to resist the dye. After the paste has dried, the remaining areas of the cloth are filled in with fabric paints. After the paint has dried, the cloth is soaked to remove the paste.

Objectives:

1. Students will create an asymmetrical design.
2. Students will distinguish between positive and negative space.
3. Students will experience a traditional Japanese textile process in dyeing their own cloth.

Materials:

Natural fiber fabric, preferably bleached cotton muslin, prewashed, cut into 9" x 12" pieces
8 1/2" x 11" newsprint paper
Pencils
Washable, broad-tip dark felt pens
Masking tape
Cassava paste, available from Cerulean Blue, Ltd. (119 Blanchard Street, P.O. Box 21168, Seattle, WA 98111-3168)
2 oz. squeeze bottles (can be shared)
Blender
Fabric paint: Dekaprint, Eurotex, or Createx
Paint brushes
Clothes dryer
Plastic bucket
Clothesline or white paper for drying artwork
Sink

Level: Grades 5 through 12. Students need to have the muscle control to regulate the flow of glue from the squeeze bottle.

Time required:

1. Create a stencil design--45 minutes
2. Apply glue--45 minutes, and allow to dry overnight
3. Paint design--1 hour
4. Possible fourth session needed to finish painting

Preparation:

The cassava paste must be thinned and put into squeeze bottles ahead of time. The cassava paste comes in a plastic bottle. It is very thick and must be thinned down to the consistency of gravy, but not so thin that it will not hold a line. Squeeze the paste into a blender and slowly add water, checking the consistency carefully. The container can be cut open to get all the paste out. To fill the 2 oz. squeeze bottles, first fill a large (approx. 16 oz.) squeeze bottle with a larger mouth with the cassava paste. Fill the small 2 oz. bottles using the large bottle and its funnel cap.

Check the paint ahead of time. The paint should also be no thicker than the consistency of gravy. Thin with water if necessary.

Procedure:

1. Review with students the definition of an asymmetrical design, using slide #10. Explain that an artist using asymmetrical design must create balance through the arrangement of shapes, colors, and values. How did the Japanese artist who designed this kimono create balance within this asymmetrical design? Explain to the students that they will now create their own asymmetrical seasonal design on paper then create a dyed cloth, using a technique of paste-resist like the kimono with autumn leaves and flowers.

2. Explain that students' seasonal designs might be based on Japanese imagery or on their personal taste. Students create their design on 8 ½" x 11" newsprint with pencil, to allow for erasing.

3. A few options for motivating students in their design process are listed:
   - -- Show the slides again.
   - -- Have students put out their drawings from nature done in Lesson 1 and walk around the room to look at all of them. Which are asymmetrical?
   - -- Bring in a few leaves and/or flowers and put them on a table. Ask several students, one at a time, to place them in an asymmetrical arrangement.
   - -- Have students cut a rectangular hole out of a piece of paper and take it to the window. Ask them to move their paper around until they find a view framed within it that creates a pleasing asymmetrical design.

4. Circulate among the students to ensure that their designs are suitable to use as a stencil. Designs should be fairly simple outlines and shapes without intricate details, because the glue line will be about four times wider than the pencil line. Lines that are too close together will run together when paste is applied over them.

5. Pencil line is traced with a broad-tip, water-based marker. (Water-based markers are used so that if their lines bleed on to the fabric, it will wash out.) The broad tips will create thick lines, simulating the thickness of the cassava paste.

6. Explain the concept of using a resist: where the paste is applied, the dye will not penetrate and the fabric will remain white. The paste will be applied in lines over all the lines of the design to create outlines. Ask students to consider whether they want any shapes to remain white--if so, these shapes must be entirely filled in with the paste.

7. Put the design face down onto the 9" x 12" cotton fabric. Secure with a piece of masking tape on each edge. Turn it over so that the cotton cloth is on top.

8. The penned-in design will show through the cloth. Follow the lines with the cassava paste squeezed from the plastic squeeze bottles. In outlining, if the lines become broken, students must go back to fill in the gaps. Make sure lines are applied thickly enough--they need to be about 1/8 inch thick, to ensure the dye will not penetrate. Shapes can be filled in by going back and forth with the squeeze bottle.

9. Allow the paste to dry for several hours, or overnight.

10. When the paste is completely dry, paint in the remaining white areas. The paint has to penetrate the cloth right up to the resist line. For best results, no areas of the cloth without paste should be left unpainted. It is all right to paint over the paste.

11. Allow the paint to dry completely. To set the dry paint so as to avoid bleeding and fading of the colors, put the dry cloths into a clothes dryer on the highest heat for one hour. A small amount of dry paste might end up in the dryer but can be easily wiped out with a dry cloth.

12. Soak the cloths in a bucket of warm water for about 20 minutes to loosen the paste. Have each student rinse a piece under warm running water to remove all paste. Hang them to dry or place them flat on white butcher paper or paper towels.

13. Display the completed projects. Ask students to explain the seasonal significance of their designs. Ask students to look at the variety of asymmetrical designs and discuss how different ones create balance.

Activity contributed by D'Arcy Beytebiere.

4. Tie-Dyeing

There are several techniques of tie-dyeing. The one given here is a winding tie-dye, in which the design is made up of circles.

Summary:

Students create a design on paper to be used for their tie-dye project. The design will be made up of circles and reproduced on the cloth. Rubber bands are used to resist the dye, the cloths are soaked in the dye, the rubber bands removed, and the cloth left to dry.

Objectives:

1. Students will create a repeated pattern made up of circles.
2. Students will distinguish between positive and negative space by creating a resist in design areas to be left without dye.
3. Students will experience a traditional Japanese method of creating textile designs.

Materials:

100% cotton fabric or cotton T-shirt (if using fabric, cut into 9" x 12" pieces)
Plastic 5-gallon buckets
Plastic drop cloths or large garbage bags
Dye (Procion M dye, plain salt, soda ash)
Procion M dye and soda ash can be bought through Cerulean Blue Ltd., Seattle Art, Weaving Works, or the University Bookstore.
Measuring cup and tablespoon
Small plastic cup and paintbrush
Rubber gloves and apron
Small rubber bands

Level: Grades 2 through 12

Time required:

1. Wind fabric--45 minutes
2. Dye the fabric--45 minutes--carried out by teacher or older students
3. Rinsing and hanging to dry--45 minutes--carried out by teacher or older students
4. Take out ties--15 minutes
5. Steps 1-3 can be repeated for multiple colors

Preparation: Mixing the Procion M Dye
One ounce of Procion M dye will dye 2 pounds of dry fabric to a medium shade of color.

Recipe for 2 pounds of fabric (about 4 yards of bleached muslin):

1 ounce Procion M dye
2 cups plain salt
6 tbsps. soda ash

Wearing rubber gloves and a dust mask, use a paintbrush to dissolve dye powder in a small container with a small amount of water. After all dye is thoroughly dissolved, add enough water to reach nearly to the top of the container. Stir thoroughly to dilute solution. Fill two 5-gallon buckets about 2/3 full with hot tap water. Add dye, dividing it between the two buckets.

Procion dyes need to be mixed close to the time that they are used. If you wish to mix the dye ahead of time, Fiberchron dyes can be mixed several days ahead (directions are the same as for Procion dyes).

RIT dyes may also be used, but are not recommended. These dyes fade quickly, both in laundering and from exposure to light. RIT dyes could be used for a project such as a wall hanging that will only be up for a month. RIT dyes must be used hot, while Procion dyes are cold water dyes.

Procedure:

1. Review slides #11 and #12 of the kimono created with the winding tie-dye technique. Emphasize how the placement of the white circles creates the overall design.

2. Review the definition of a repeated pattern. In a repeated pattern, the unit of design (or motif) must be repeated at least twice in a

regular division of the space. Ask for examples in students' clothing. Explain that students will create their own repeated pattern made up of circles. Ask them to think about how they will create the repeat. What are some of the possibilities? They could divide their paper in half, and repeat the design on each half, or divide the paper in four, and so on.

3. On an 8 1/2" x 11" piece of newsprint, have students create a design using rings to imitate the tie-dye circles. Vary circle sizes, making sure none are smaller than 3/4". The bigger the circles, the easier it will be to tie them up later. Besides circles, have students draw in "spider web" shapes as part of their design, making sure none are smaller than 1". Make circles at least 1/4" apart to make tying easier.

4. Trace over the completed design with a dark, water-based felt pen.

5. Put the design face down onto the 9" x 12" cotton fabric. Secure with a piece of masking tape on each edge. Turn the design over so that the cotton fabric is on top.

6. The penned-in design will show through the cloth. Lightly trace the design onto the cloth with a pencil.

7. Pull up the center of each circle and tightly wind a thin, small rubber band at the base or circumference of the circle. Position the rubber band so that it is wound over itself at the point of the base, and not spread out between the base and the center. This will create circles. With older students, strong thread can be used in place of rubber bands, and will create finer lines.

8. To create the "spider webs," pull up the center of each circle and tightly wind a thin, small rubber band at the base or circumference of the circle. This time, after winding the rubber band around twice, instead of placing the rubber band directly on the preceding winding, place it further up towards the center and then back down again at the base.

9. When the entire design has been wrapped tightly, label the cloth. With a dark, permanent pen, mark one end of a 5" piece of masking tape with a students' initials. Loop the piece of tape halfway through one of the rubber bands and tape it to itself.

10. Soak the tied-up cloth in plain water for at least 15 minutes. This will create a more even dyeing and a better resist.

11. Add the cloths to the buckets of Procion M dye. Allow enough room to be able to stir the fabric. Don't cram the fabric in or uneven dyeing and streaking will result. Use three buckets if necessary. Add 1 cup of salt to each bucket. Stir thoroughly, and then soak 20 minutes stirring occasionally.

12. Dissolve 6 tbsps. of soda ash in 1 quart of hot water. Stir immediately and constantly until crystals are dissolved. Divide the solution between the two buckets, being careful not to pour directly on any of the fabric--this could cause streaking. Stir constantly for 5 minutes and occasionally for another 20 minutes.

13. Pour dye and the cloths into the sink. Thoroughly rinse each cloth, being careful not to remove rubber bands. Let the fabric dry and then remove the rubber bands.

Activity contributed by D'Arcy Beytebiere.

5. Collecting Examples of Seasonal Clothing
Assign students to cut pictures of clothing for different seasons out of magazines. Collect examples of repeated patterns, symmetrical and asymmetrical designs.

6. Illustrating a Clothing Design for the Calendar
Have students draw an article of clothing for their calendar page (begun in Section 2) that is appropriate to wear during that month. The clothing may be a kimono or other item of clothing. For students who wish to draw a kimono, use slides #10, #11, #12, and #20 to review the shape of the garment. Cover it with a repeated pattern. If space on the calendar allows, design another using an asymmetrical design.

Have students draw on paper and then have them select those they wish to add to their calendar page and glue them on.

Ask students to explain what makes their design appropriate for that month.

Evaluation

How were students able to apply the discussion of communication through clothing in our culture to the Japanese clothing?

What pattern and design elements were students able to identify in the slides and magazine pictures?

How did students extend their understanding of clothing as visual signifier to new types of clothing in their research?

What visual elements that create balance and rhythm did students identify in discussing their own designs and patterns?

Can students explain the technique of resist-dye using the terms positive space and negative space?

How did students apply the discussion of design and the concept of appropriate seasonal clothing to their illustration?

Background Information for Teachers

Contemporary Connections

Today Western clothing is commonly worn in Japan. Internationally many of the best-known fashion designers are Japanese and some of the influence of traditional Japanese clothing can be seen in their work.

Further Resources

Blakemore, Francis. *Japanese Design Through Textile Patterns*. New York: Weatherhill, 1979.

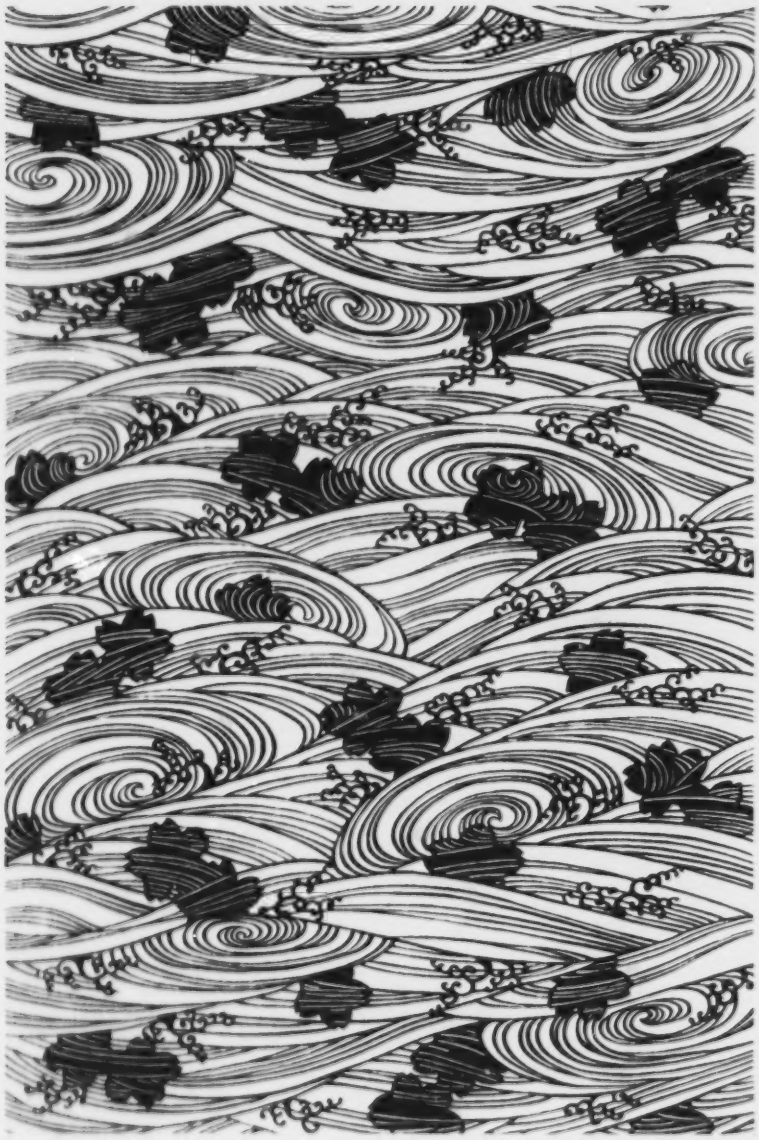
Dover, John W. *The Elements of Japanese Design: A Handbook of Family Crests, Heraldry and Symbolism*. New York: Weatherhill, 1971.

Kuo, Susanna. *Katagami: Japanese Textile Stencils in the Collection of the Seattle Art Museum*. Seattle: Seattle Art Museum, 1985.

Japanese Design Motifs: 4260 Illustrations of Heraldic Crests. New York: Dover Publications, 1972.

Sun, Ming-ju. *Japanese Kimono: Paper Dolls in Full Color*. New York: Dover Publications, Inc., 1986.

Section 4. Japanese Calligraphy and Poetry



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Section 4.
Japanese Calligraphy and Poetry

Summary of the Lesson

Students read a handout on the Japanese writing system and complete a work sheet. Next, students discuss slides of poetry written in calligraphy. For follow-up, students practice a few Japanese characters in calligraphy and add calligraphy to their calendar page. Students read examples of haiku poems and write their own poem.

Goal: Students will experience the inter-relationship of art and language in understanding calligraphy as a visual expression of literary meaning.

Objectives:

1. Students will distinguish between phonetic and non-phonetic writing systems, and between printed and cursive scripts.
2. Students will relate the expressive qualities of calligraphy to poetry in Japanese scrolls.
3. Students will experience some of the materials and techniques used in Japanese calligraphy.
4. Students will consider the elements of line, value, shape and pattern in creating their own calligraphy.
5. Students will group selected haiku poems according to seasonal sense perceptions, and will write their own poem.

Methods:

1. Reading and Completing a Work Sheet
2. Observing and Discussing Slides
3. Practicing Japanese Characters
4. Creating a Graphic Design Using Japanese Calligraphy
5. Listening to and Writing Haiku Poems

Materials: Handouts
Slides #14 and #19
Projector and screen

For follow-up activities:

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Soft round brushes (calligraphy brushes or long-handled watercolor brushes)
Sumi ink, or black paint (poster paint or watercolor)
White paper (construction paper, drawing paper, or Japanese *hanshi* paper)
Containers for ink or paint (such as styrofoam meat trays)
Newspaper to cover the tables
Calendar pages from previous lesson

Procedure

Introductory Discussion with the Students

Are there any times that you pay special attention to your handwriting to make it look especially good? What are some of the occasions when you make a special effort with your handwriting?

Writing a greeting card, writing in a diary, signing an autograph book.

Do you have any special pens or paper you like to use? Do you have stationery to use for writing letters? Do you use special pencils or pens for drawing?

What is calligraphy? What is the difference between ordinary writing and calligraphy?

Calligraphy is beautiful writing, arranged artistically on the page.

Calligraphy is writing as an art form. The artist creates shapes and patterns with the writing and places it on the page carefully to create a design. Usually there is a variety of thick and thin lines.

What special tools do artists use for calligraphy?

Brushes, special pens, and paper.

In Japan and China, artists use brushes for calligraphy, whereas for ordinary writing people use pencils or pens as we do. To create calligraphy with our writing, people use a special pen with which they can control the thickness of the line.

In Japan, as in China, one traditionally reads from top to bottom of a page and from right to left. When you pick up a Japanese book or magazine, open what we would consider the back cover to begin reading. In

contemporary Japan, you will sometimes find characters written horizontally as well as vertically.

1. Reading and Work Sheet on Japanese Writing and Calligraphy
Distribute copies of the following handouts: "Reading on Japanese Writing and Calligraphy" and "Work Sheet on Japanese Writing and Calligraphy."

Answers for the work sheet are as follows:

1. *Kanji*: characters stand for the word as a whole. These characters were introduced to Japan from China.
   Kana: characters stand for the syllables of the word. These characters were developed in Japan.

2. The English alphabet refers to sounds of the language by breaking it down into separate letters for vowels and consonants. *Kanji* characters do not refer to sounds of the words. *Kana* characters stand for the sounds of the syllables of the words.

3. Script: Cursive
   Number of brushstrokes: 4

   Script: Block style
   Number of brushstrokes: 9

4. Script: Block style
   Number of brushstrokes: 14

   Script: Cursive
   Number of brushstrokes: 2

HANDOUT

Reading on Japanese Writing and Calligraphy

There is a difference between studying Japanese characters, *shuji*, and writing the characters in calligraphy, *shodo*. In *shuji* one learns the characters in a standard way. In *shodo* one takes those characters and gives them life, by varying the line, giving them thickness and thinness, by the lightness and darkness of ink, by making a character wider or longer than usual, and most important through the rhythmic movement of the brush.

The oldest system of writing used in Japan, introduced from China, is known as *kanji*. In this system, each character generally represents one word--compound words made up of two or more characters are also used. These characters are sometimes called pictographs or ideographs because they are symbols for an entire word and do not usually refer to the sound of the word. Pictographs were originally written to look like what they represent, like pictures. Ideographs were written as a symbol for a word. Both of these types of early characters changed over time to become the characters that are used today.

Early pictograph for dragon, *ryu*

Character for dragon, *ryū*

While the Japanese continue to use the Chinese *kanji*, but in the ninth century they began to develop their own system of writing, known as *kana*. The characters of the *kana* system do correspond to the sounds of the words. However, it is not made up of an alphabet like English, but uses characters to stand for the sounds of the syllables in the Japanese language.

Kanji character for
cherry blossom, *sakura*

Kana character for
cherry blossom, *sakura*

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Both *kanji* and *kana* can be written in several scripts, just as English has both printed and cursive scripts. In the scripts that are more like printing, known in Japanese as the block style, the characters are strong and formal-looking, with straight lines and sharp angles. In the cursive scripts, the characters are softer and have curving lines.

Block style character
for flower, *hana*

Cursive style character
for flower, *hana*

How are these different scripts used? For official documents, block-style characters are copied carefully stroke by stroke in regularly spaced, even columns. In less formal writing and in the calligraphy used for poetry the writer is freer with his brush. Rather than lift the brush between each stroke, the calligrapher writes in a cursive script, connecting strokes within the character and characters within the column.

Name_____

Date_____

HANDOUT

Work Sheet on Japanese Writing and Calligraphy

1. What is the difference between the two Japanese writing systems?

   Kanji: _____

   Kana: _____

2. How are these methods of writing different from English?

3. Below are two versions of the character for autumn, *aki*. Label them to show which one is written in block style and which one is written in cursive style. Underneath, note how many brushstrokes you think the calligrapher used.

Script: _____ Script: _____

Number of brushstrokes: _____ Number of brushstrokes: _____

4. Below are two versions of the character for dragon, *ryū*. Label them to show which one is written in block style and which one is written in cursive. Underneath, note how many brushstrokes you think the calligrapher used.

Script: _____ Script: _____

Number of brushstrokes: _____ Number of brushstrokes: _____

Discussion of the Slides: Teacher's Dialogue with the Students
We are going to look at slides of the two Japanese scrolls with poems written in calligraphy. Do we usually think about what a poem looks like when we read it? In these scrolls, the meaning of the poem is expressed through the calligraphy as well as through the words.

Slide 14.
Section of the Deer Scroll
Calligraphy by Honami Kōetsu (1558-1637)
Painting by Tawaraya Sōtatsu (act. 1600-1640)
Momoyama period, early 17th century
Handscroll, ink, and gold and silver paint on paper

The calligraphy and painting are from one section of the famous handscroll known as the Deer Scroll. The painting was done first in gold and silver, with calligraphy brushed in black ink over it. The deer images are placed in groups numbering from a single stag to a herd. They move about, prancing and playing or quietly grazing. Placed along the length of the whole scroll are 28 poems, all written on the theme of autumn--a theme represented by deer. The poems were selected from a famous thirteenth-century collection created by the retired emperor Go-Toba, and known as Anthology of Ancient and Modern Poems.

Japanese calligraphers use a variety of scripts, just as we use printing and cursive. Do you think this is more like printing or cursive?

Cursive.

Who can go up to the screen to point out where the artist has connected characters, as we do in cursive writing?

Where do you see a character made with a long brush stroke?

Are the characters all of the same value, or are some lighter and some darker?

Some are lighter, some are darker.

How does the artist create this difference?

When there is more ink in the brush, the brushstrokes are darker. Also, when the ink is mixed with water, it is a lighter color.

Who can point out a place where the artist had just loaded his brush with ink?

Two artists created this scroll--one did the painting and the other did the calligraphy. Which do you think went first?

(Students' choice.)

Scrolls can be made either way--in this case, one artist painted the scenes of deer, and then the calligrapher placed the poems among them.

What season does this scroll remind us of? How do we know?

Autumn--the deer is the animal that stands for autumn. The poem also is about autumn.

The poem to the left of the deer in this section begins after the darker column of writing identifying the poet: "A Poem by the Retired Emperor Senjo." The poem, written in five columns, is translated as follows:

One's feet are drawn to
This mountain on whose far side
Dwell people to whom,
Without waiting, the autumn
Moon must be visible now!

(Translation from David B. Waterhouse, *Tawaraya Sōtatsu and the Deer Scroll*, unpublished ms., Center for Asian Arts, University of Washington, Seattle, 1966, p. 68.)

To this poet, what is the important visual image of autumn?

The moon.

In the past, people were very conscious of the phases of the moon and used a lunar calendar. The night of the full moon in September was especially important as a night for viewing the moon. This "harvest moon" is considered the most beautiful. Often in Japanese poetry, just the mention of the moon suggests the month of September.

Slide 19.
The Poet Mibu no Tadamine
From the handscroll *Jidai fudō uta awase* (Competition between Poets of Differing Eras) Calligraphy attributed to Fujiwara no Tameuji (1222-1286)
Kamakura period, 13th century
Fragment of a handscroll, ink and light color on paper

Does this calligraphy look more like printing or cursive?

Cursive.

It looks more like cursive because some of the characters are connected with an unbroken line. Can you see any of the places where the artist lifted his brush and then put it down again to start the next character or group of characters? Point out where this happens.

There are three poems written here. Which one is first?

The one on the right-hand side of the page.

Point out the direction in which the poems are read.

Start at the top right-hand corner and read down the columns, from the right to the left side of the page.

Do the three poems all have the same number of lines?

The right and left poems have three lines, the center poem has two lines.

Are the lines all the same length?

No.

The artist created a visual rhythm by the way he placed these poems on the page. Would you say it is a regular rhythm? Why do you think that?

It is not regular because there are different numbers of lines, and the lines are of different lengths.

Does the calligraphy look as if it were done slowly and deliberately or quickly and spontaneously?

Quickly.

Who do you think the man kneeling in the corner is?

He is the poet.

The artist illustrated this scroll with an imaginary portrait of the poet, who had lived several hundred years earlier. He is shown in the dress of a general, with a sword. Originally, before the scroll was divided into sections, this poet was facing a portrait of another poet, with a few of his poems also written in calligraphy over him. The artist paired the two poets in a poetry competition. Those who looked at the scroll would read the poems and decide which poet was better.

The poems written here refer to three different seasons. Listen while I read them, and write down which season each one reflects.

The first, on the right:
Is it just because
They say that this is the day which marks
The coming of the spring
That the mountains of fair Yoshino
Are veiled this morning in a haze?

The second, in the center:
Even more fleeting
Than a dream
Is a parting
At the break of dawn
After a summer night.

The third, on the left:
Since that parting
When your indifference was as cold
As the fading moon at dawn,
I have known no kind of wretchedness
Like that brought by the break of day.

(Translation from Robert H. Brower and Earl Miner, *Japanese Court Poetry*, Stanford, 1961, p. 296.)

The first one is spring, the second one is summer, and the third one is probably autumn, since it mentions the moon. What time of day does the poet refer to in each?

Morning, dawn, dawn.

We don't have the other section of the scroll, so we will have a competition among these three poems. Listen while I read them again and then we will vote on which one is the best.

What makes that poem the best one?

Applications

1. Practicing Japanese Calligraphy

Materials:

White construction or drawing paper or Japanese *hanshi* paper for calligraphy
Sumi ink, black poster paint, or black watercolor
Containers for ink or paint (such as flat styrofoam meat trays)
Soft round brushes (calligraphy brushes or long-handled watercolor brushes)
Handouts on Japanese calligraphy
Newspapers or other paper to cover tables

Note: After using bamboo calligraphy brushes, wash them but do not let them sit in water, and dry flat on newspaper. Storing them wet with tips facing up will dissolve the glue, causing the brush head to pull out and the bamboo to split.

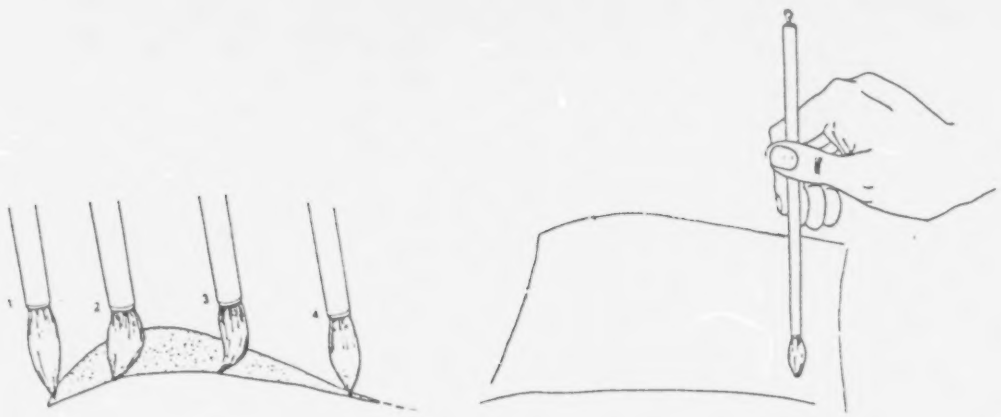
Procedure

1. Students need their own paper and brush and may share ink, containers, and handouts.

2. To begin the session, it is helpful to have the students breathe deeply and quietly for about three breaths: one . . . two . . . three. This changes the atmosphere of the class. Remind them to sit up, face front, with shoulders relaxed, feet on floor, and weight balanced. Often students will find it easier to stand. Have them write a character in the air, moving their hands using their arms. Compare it to movement in sports, dance, or playing a stringed instrument.

Ask them to write as if they were holding an egg under the armpit and one in the palms of their hands. This keeps their brush movements freer, as the body and arm are not cramped. The hand not in use, usually the left hand, holds down the bottom of the paper.

3. First, have students experiment with making thicker and thinner lines with the brush, holding the brush perpendicular to the paper and using the point for a thin line, pulling the brush along its side for a thicker line. Next, direct students to practice characters from the handouts. Explain that one does not go over or correct a character but repeats a character until satisfied. Remind students to hold the brush with the top end pointing to the ceiling. While students are practicing their characters is a good time to play the cassette tape of Japanese music.



4. In writing, the student first needs to look at the handout guide to see where to start and where to end, where to put the brush down with the point at a 45-degree angle, and then pull continuously to the end point.

   Although each character is written with strokes in a specific order, there is a general rule for writing the strokes. Horizontal strokes are written from left to right, while vertical strokes are written from top to bottom.

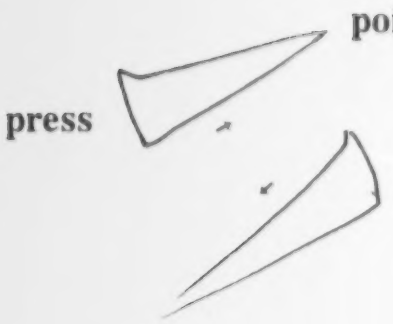
5. Choose one or more characters to add to the calendar page. Practice a few characters on separate paper and then choose some to paste to the calendar page.

   A calligraphy painting may be of one character only, or it may be of many characters. A one-character painting will almost fill the whole sheet. When painting, remember that the white space around the character is as important as the black paint. The character needs space to "breathe."

Option for younger students:
Laminate a few of the pages of characters and have students practice directly on the page. Just wipe off the ink to try again.

Activity and calligraphy handouts contributed by Midori Kono Thiel.

BASIC STROKES



DRAGON'S CLAW

DOT

press - pull

HORIZONTAL

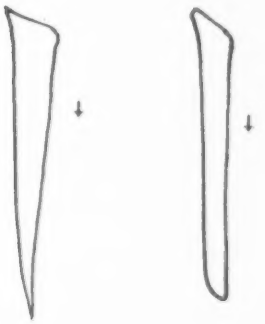
(rising on right)

press - pull

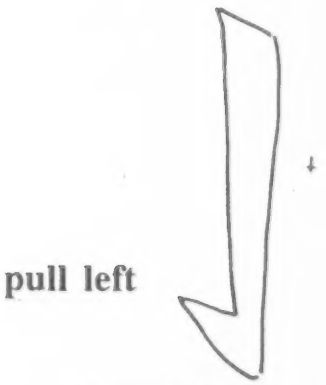
SPATULA

pull press

SPATULA



VERTICAL POINT
& STICK



pull left

VERTICAL HOOK

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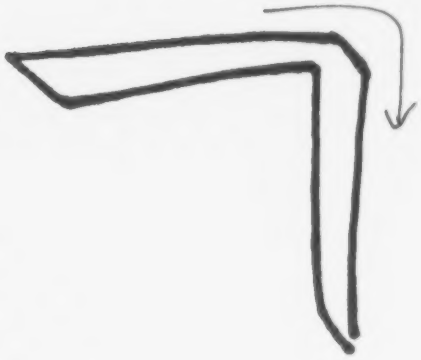
MORE BASIC STROKES

CURVED HOOK

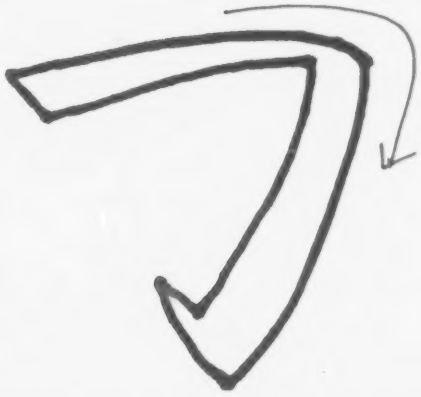
press, then
rise to point

SWORD BLADE

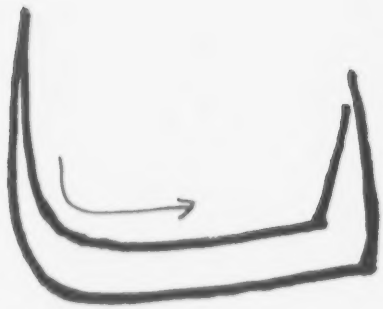


FOLDED LINE

VERTICAL
SWORD BLADE



FOLDED LINE WITH HOOK

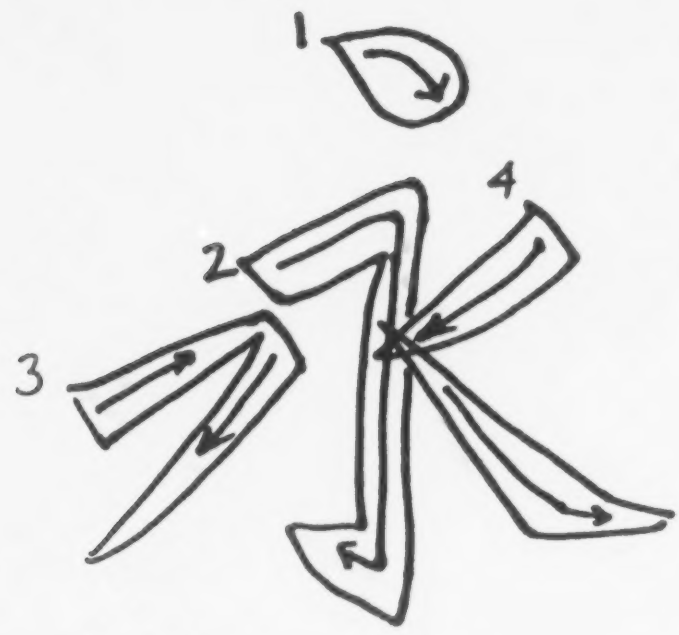


DRAGON'S TAIL

74

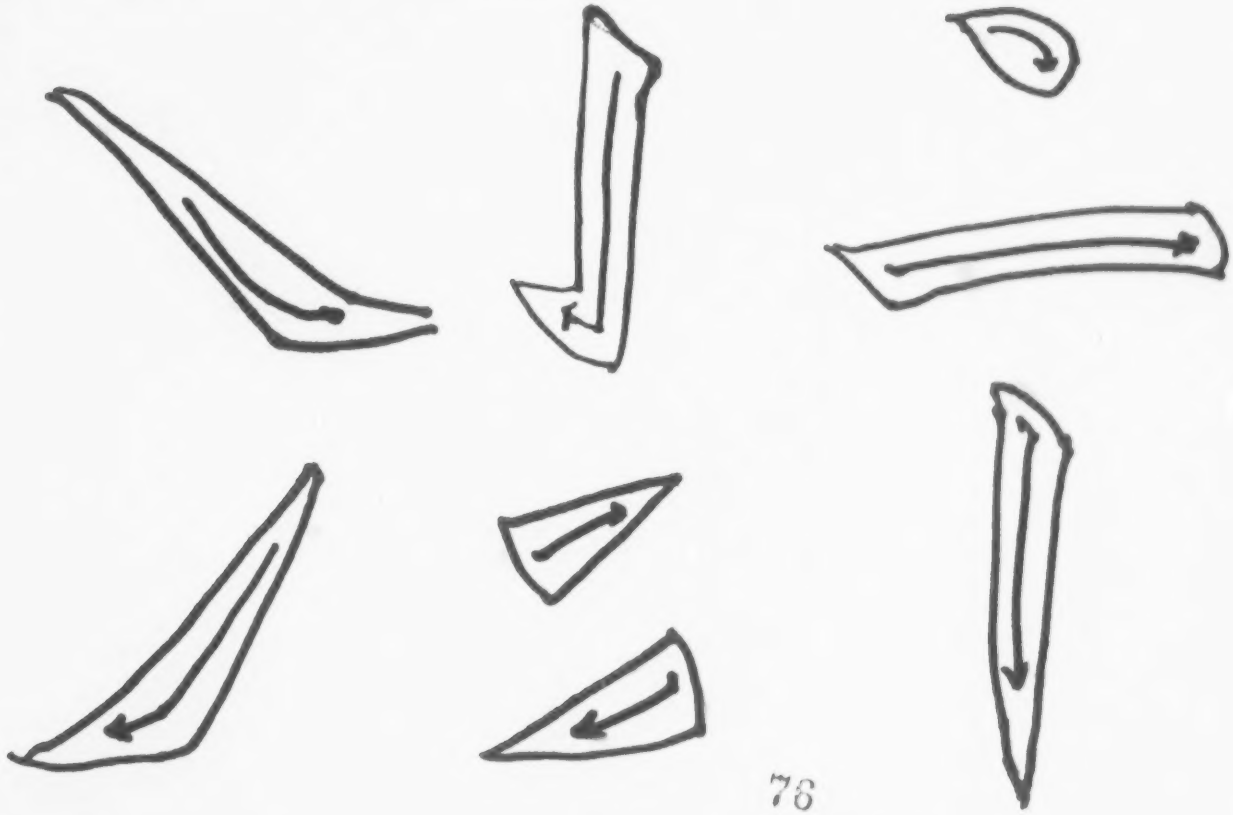
レ ノ

マ リ

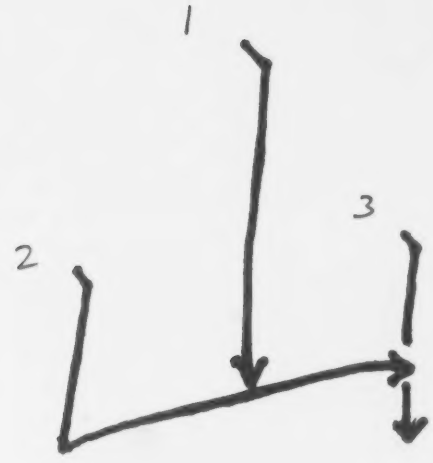


EI - First Character of Infinity

The Eight Basic Strokes

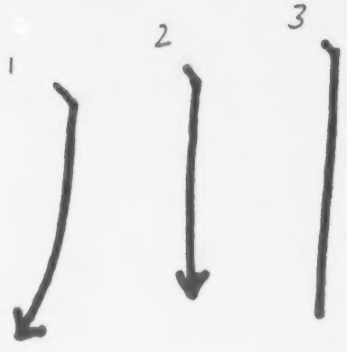


PICTOGRAPH MOUNTAIN

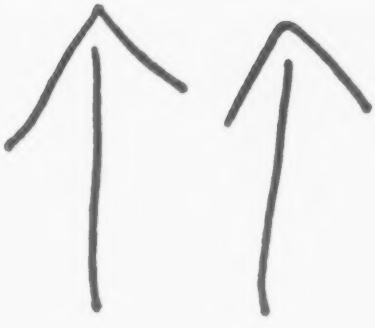


YAMA

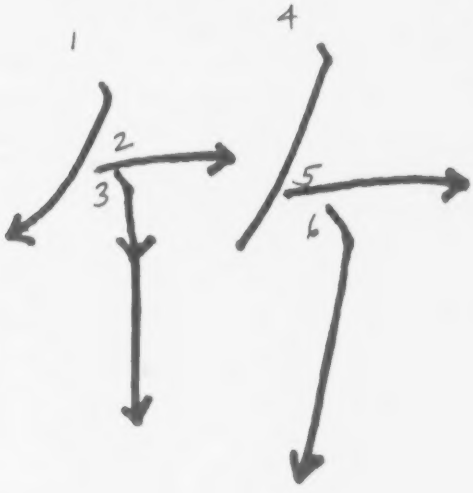
RIVER



KAWA



BAMBOO



TAKE

78

PICTOGRAPH DRAGON **RYŪ**

80

Month 月 Moon

十月
October
Ju Gatsu

七月
July
Shichi Gatsu

四月
April
Shi Gatsu

一月
January
Ichi Gatsu

十一月
November
Ju Ichi Gatsu

八月
August
Hachi Gatsu

五月
May
Go Gatsu

二月
February
Ni Gatsu

十二月
December
Ju Ni Gatsu

九月
September
Ku Gatsu

六月
June
Roku Gatsu

三月
March
San Gatsu

DAYS OF THE WEEK

SUNDAY
SUN
NICHI

MONDAY
MOON
GETSU

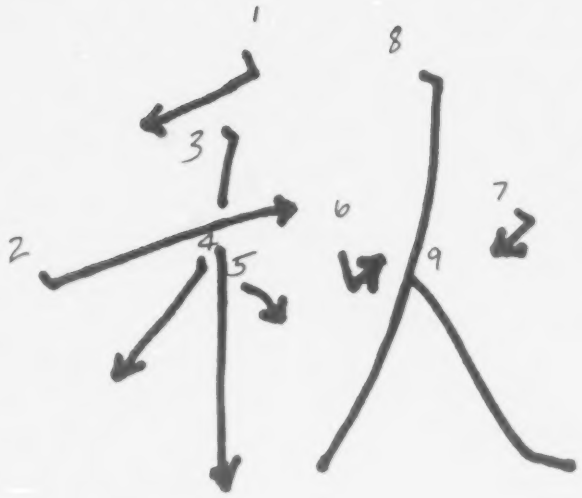
TUESDAY
FIRE
KA

WEDNESDAY
WATER
SUI

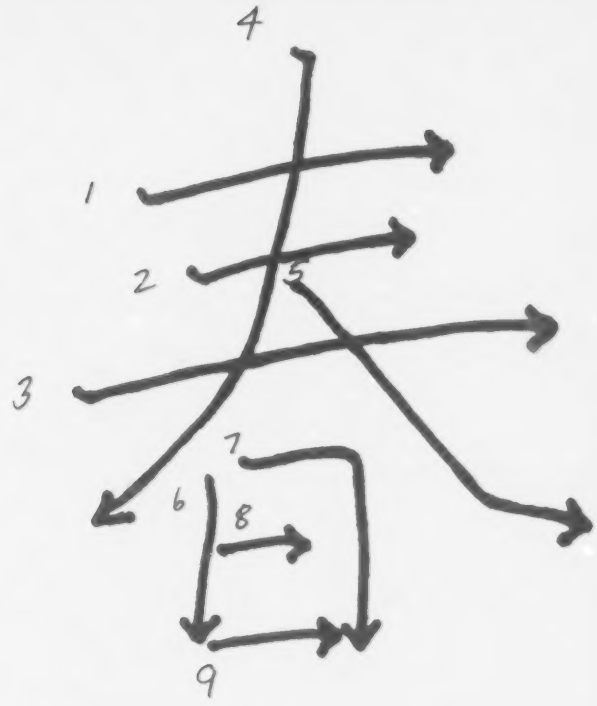
THURSDAY
TREE
MOKU

FRIDAY
GOLD
KIN

SATURDAY
EARTH
DO

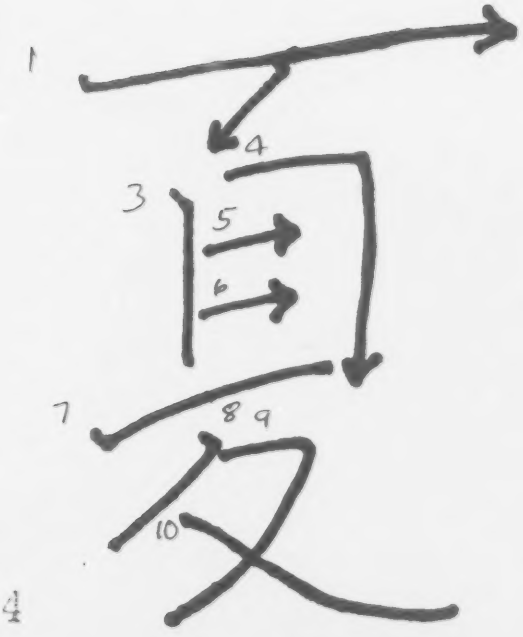


AKI FALL



HARU SPRING

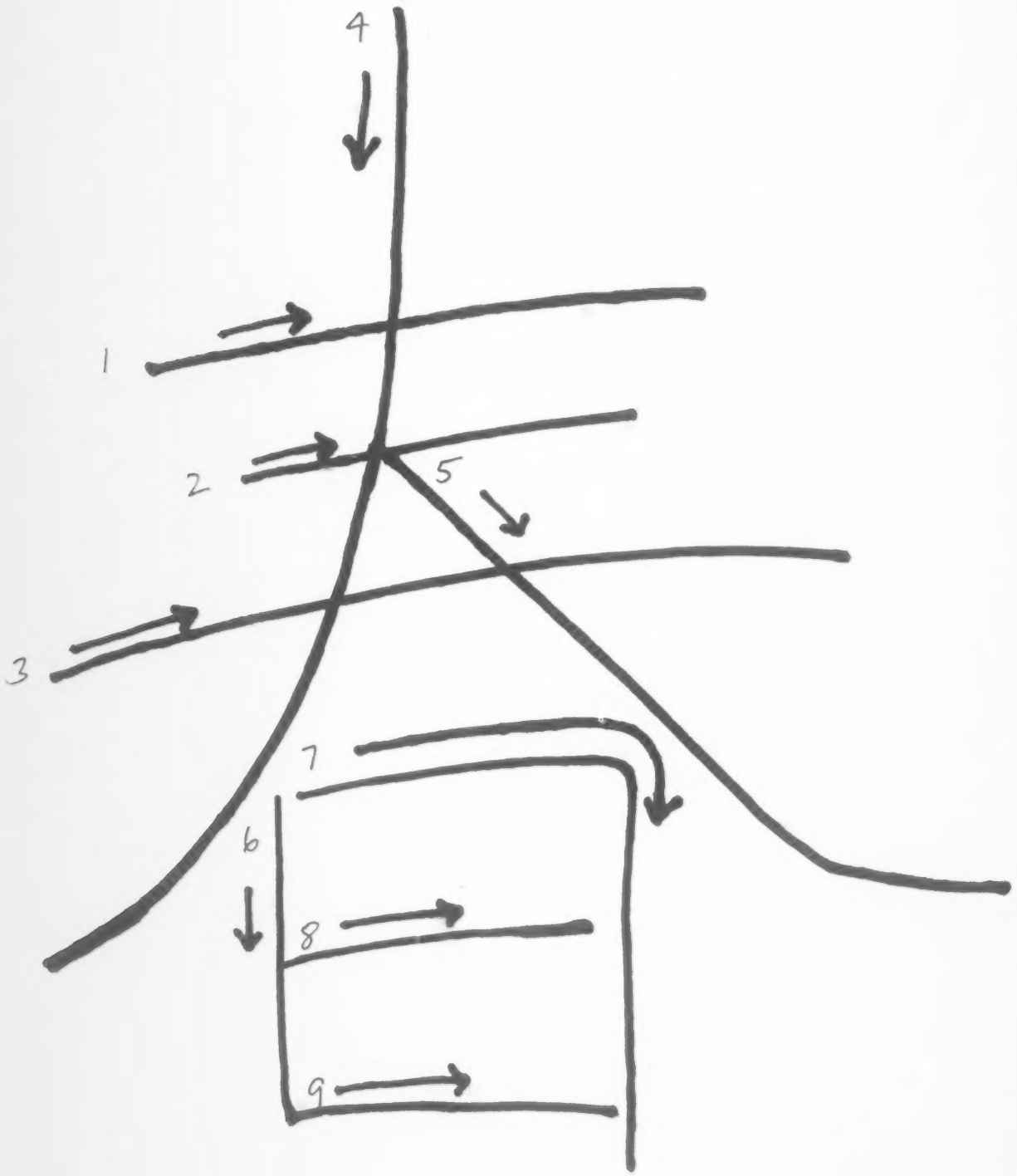
FUYU WINTER



NATSU SUMMER

春夏

秋冬

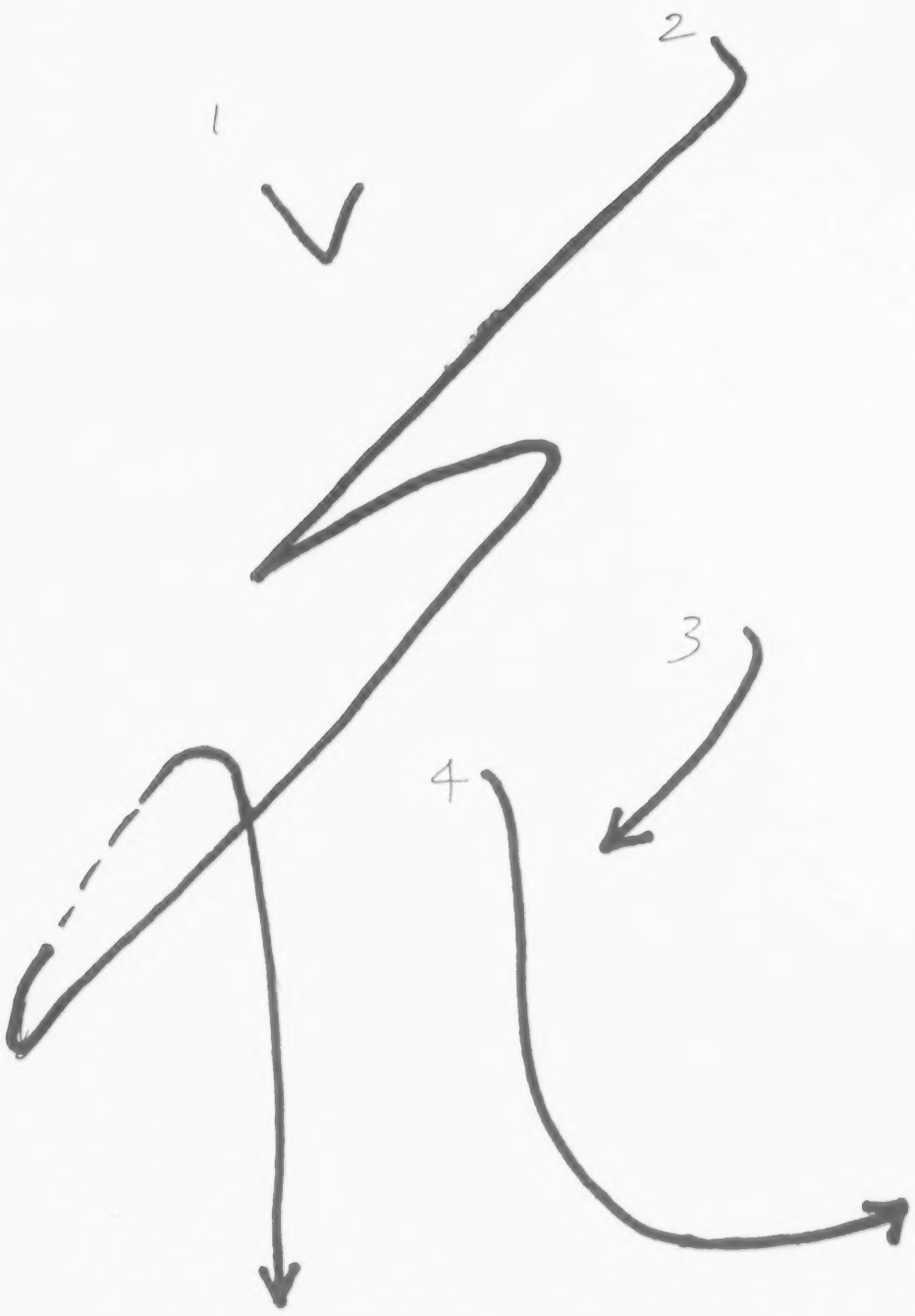


HARU 86 **BLOCK STYLE**

SPRING

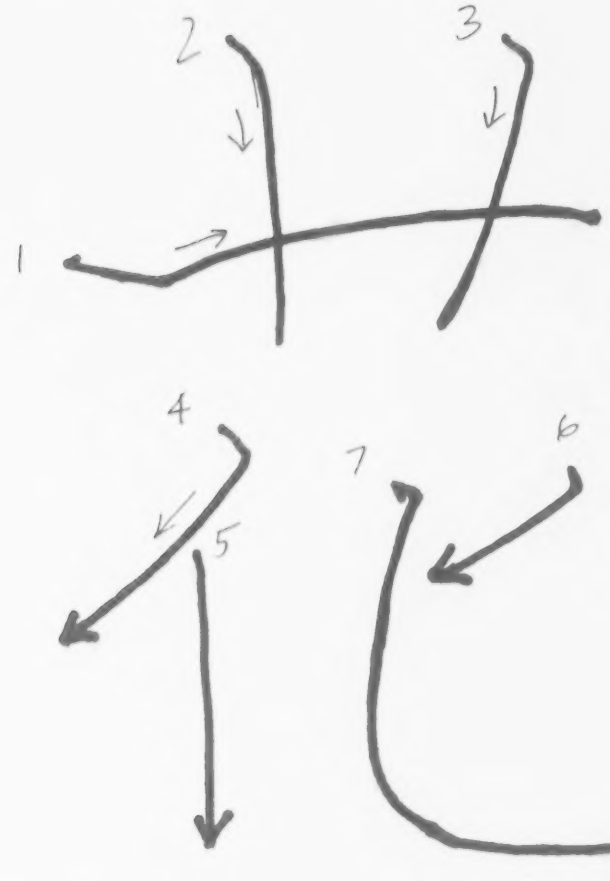
SAKURA

CHERRY BLOSSOM **CURSIVE STYLE**

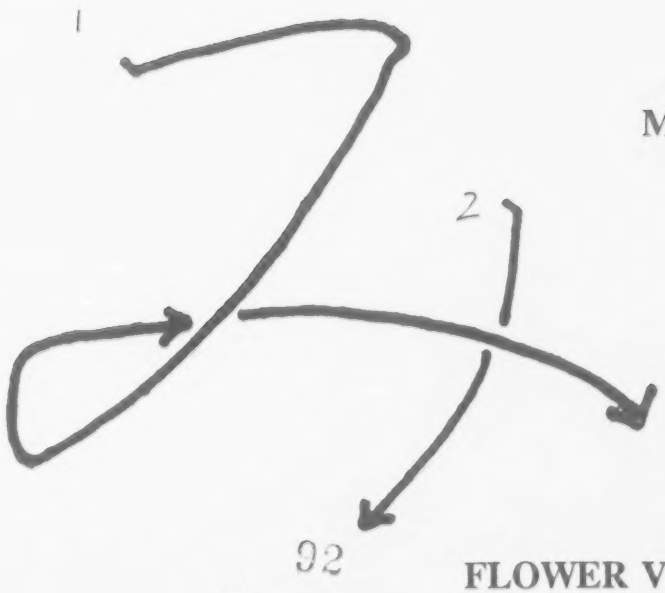


HANA

FLOWER 90 **CURSIVE STYLE**



HANA

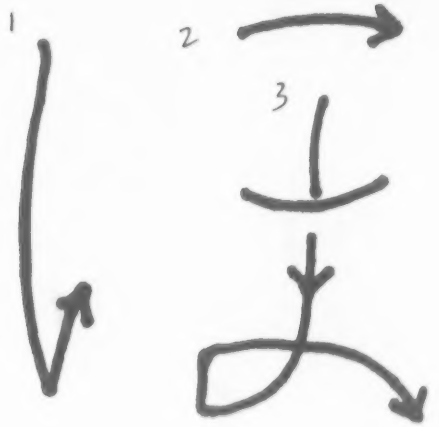


MI

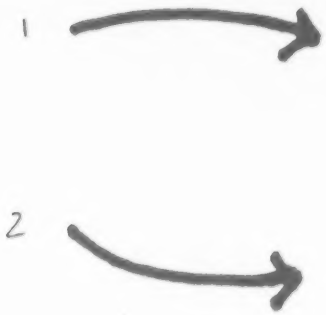
HANAMI

FLOWER **FLOWER VIEWING**

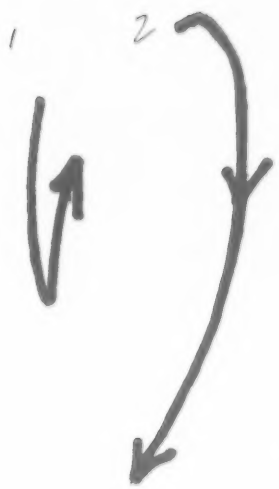
花み



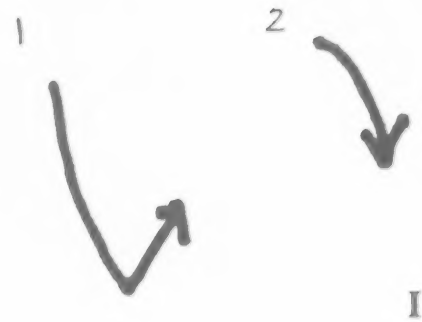
BO



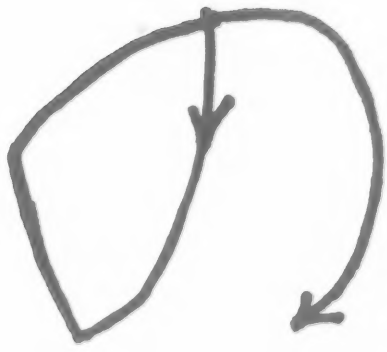
KO



RI



I



NO

94

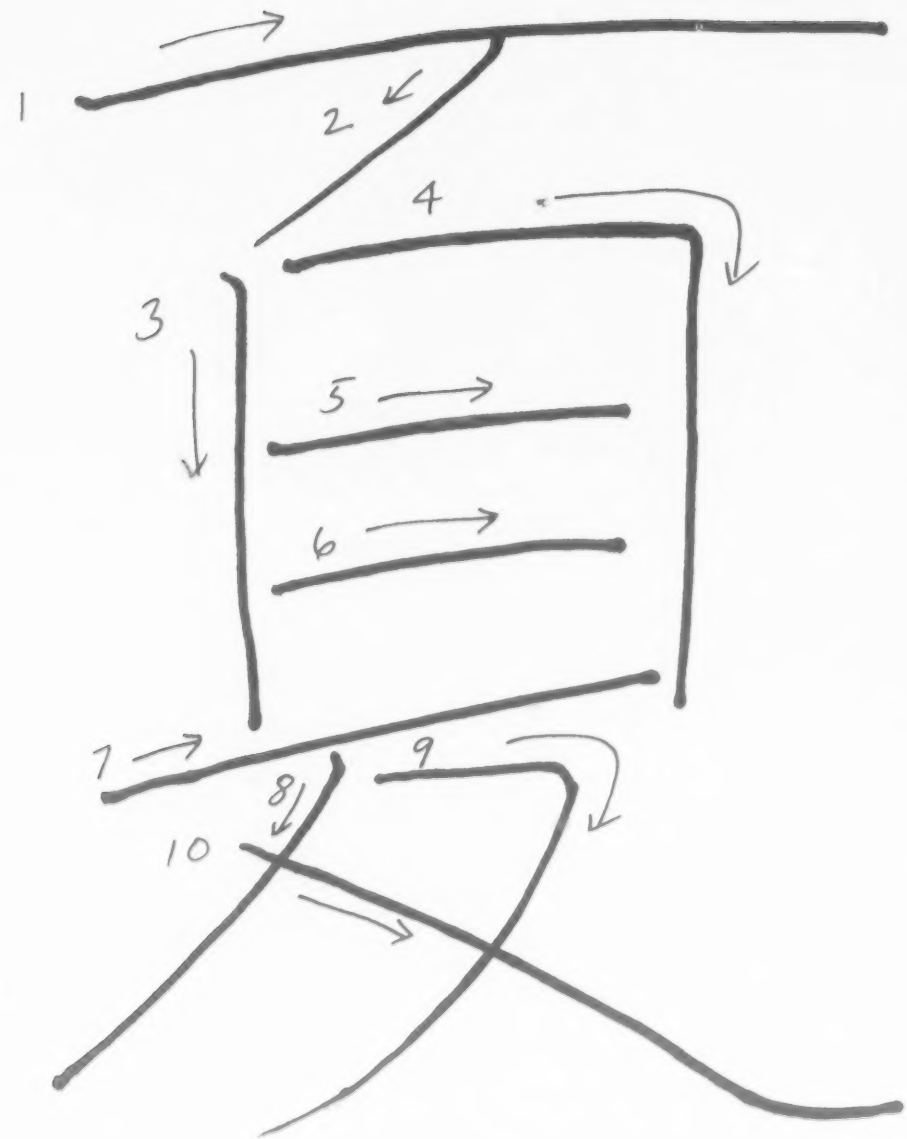
KOI NOBORI

CLIMBING CARP BANNER FOR CHILDREN'S DAY, MAY 5

96

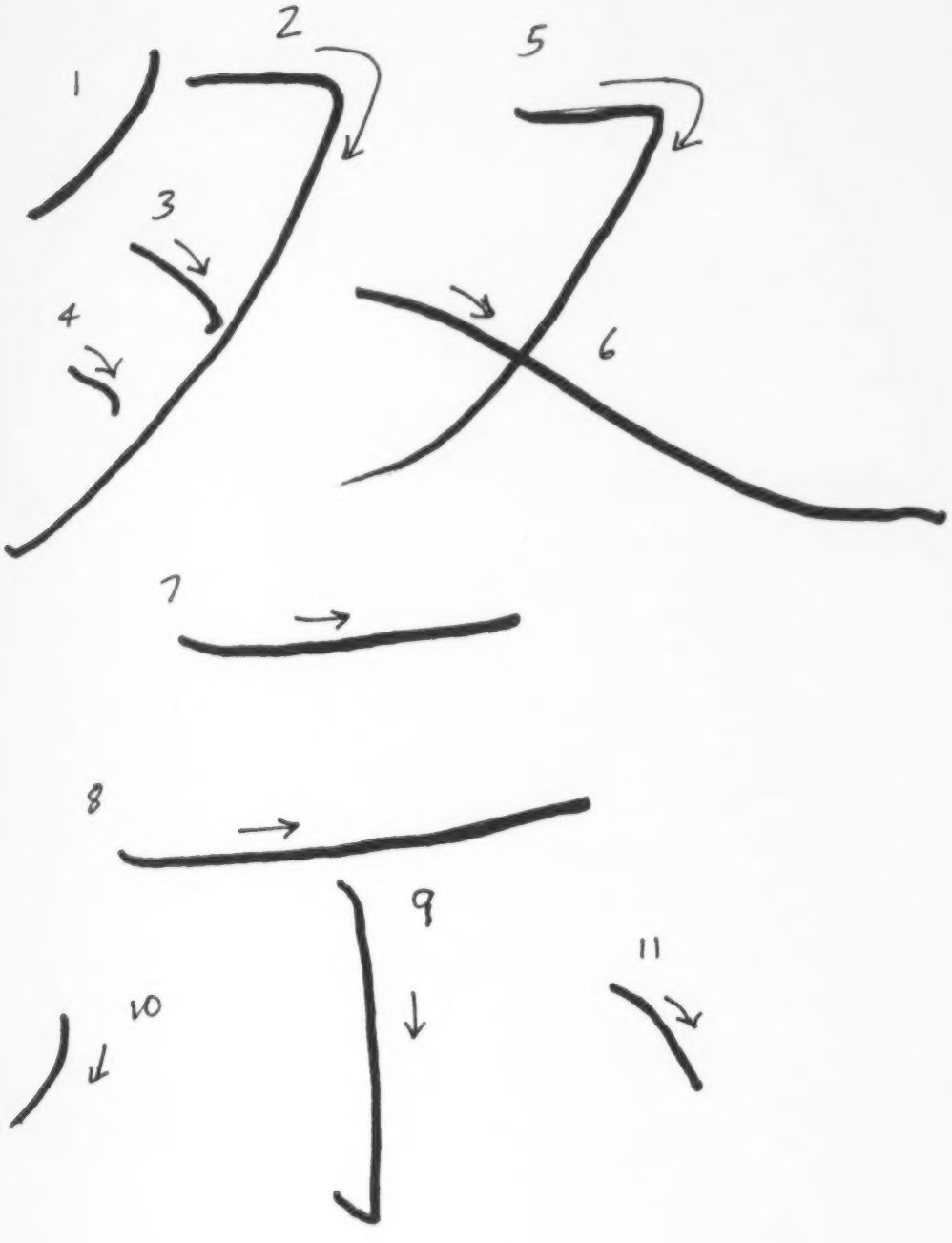
KANA SYLLABLES

こいのぼり



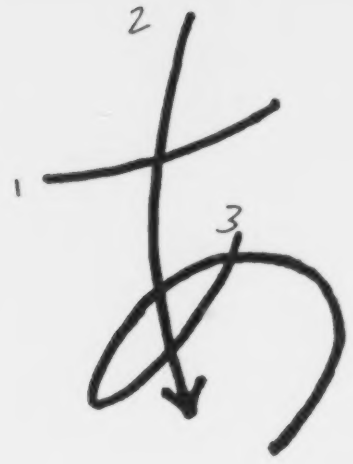
NATSU

SUMMER 96 **BLOCK STYLE**

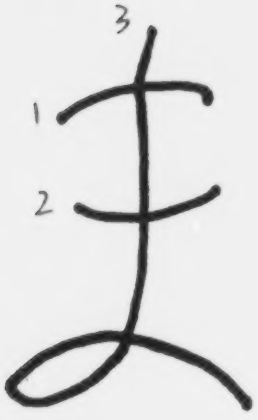


MATSURI 98

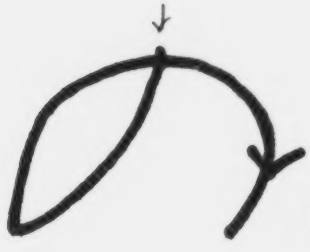
FESTIVAL **BLOCK STYLE**



A



MA



NO

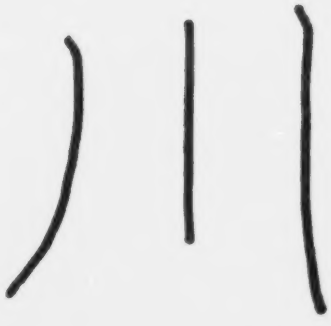
MILKY WAY

AMANOGAWA

FOR TANABATA FESTIVAL,
JULY 7

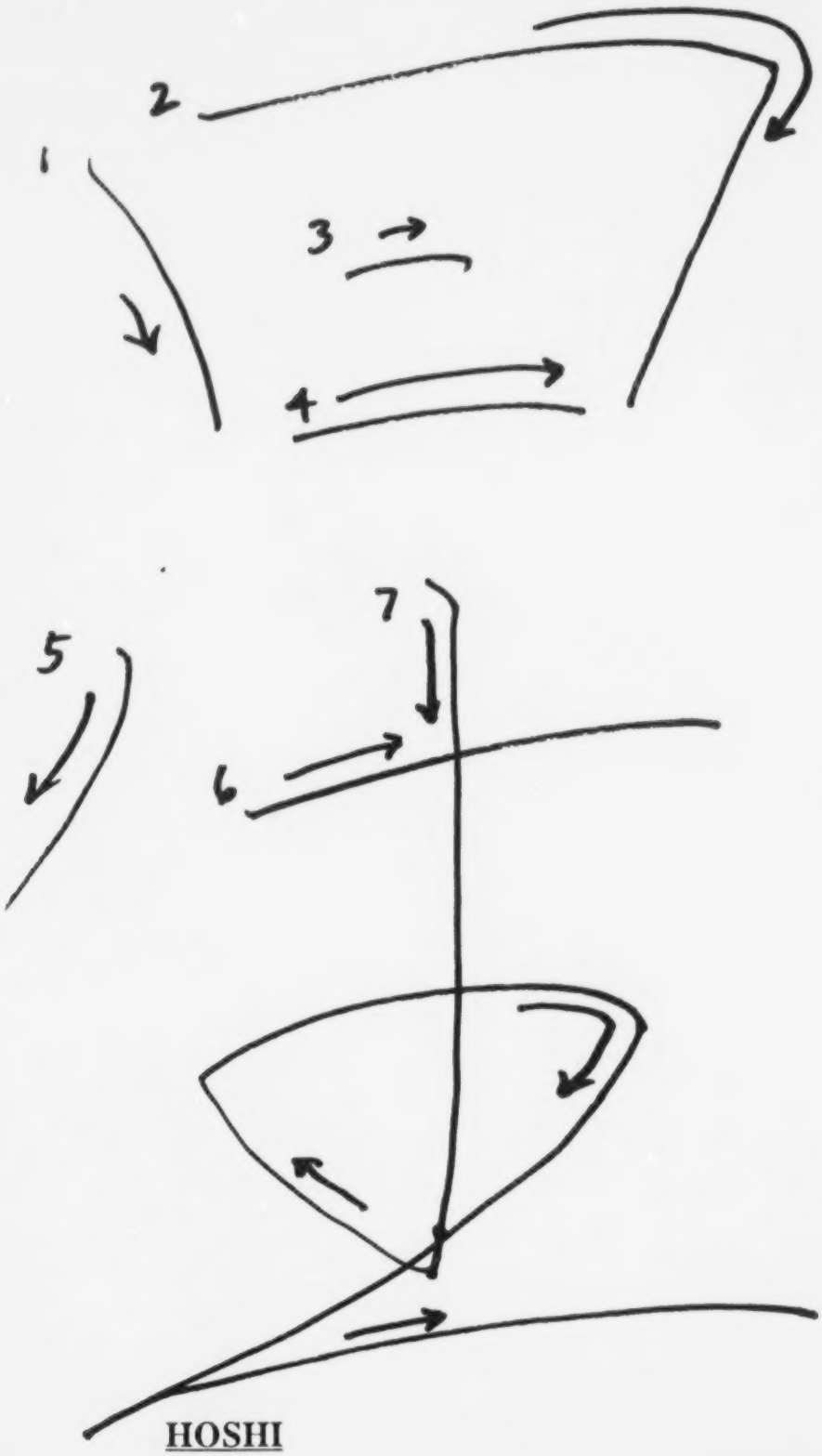
夏

KANA SYLLABLES



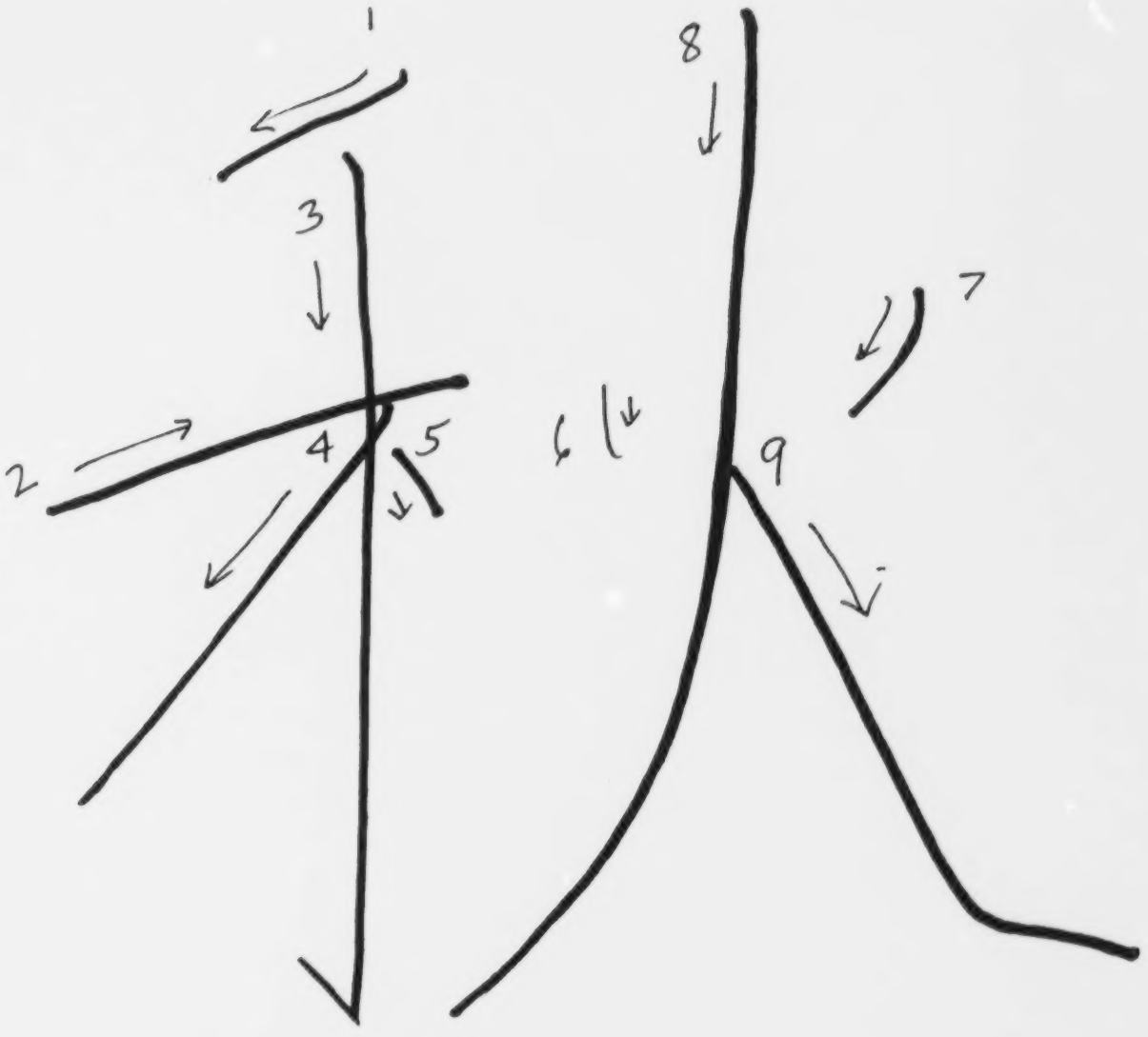
GAWA

あまの川



HOSHI

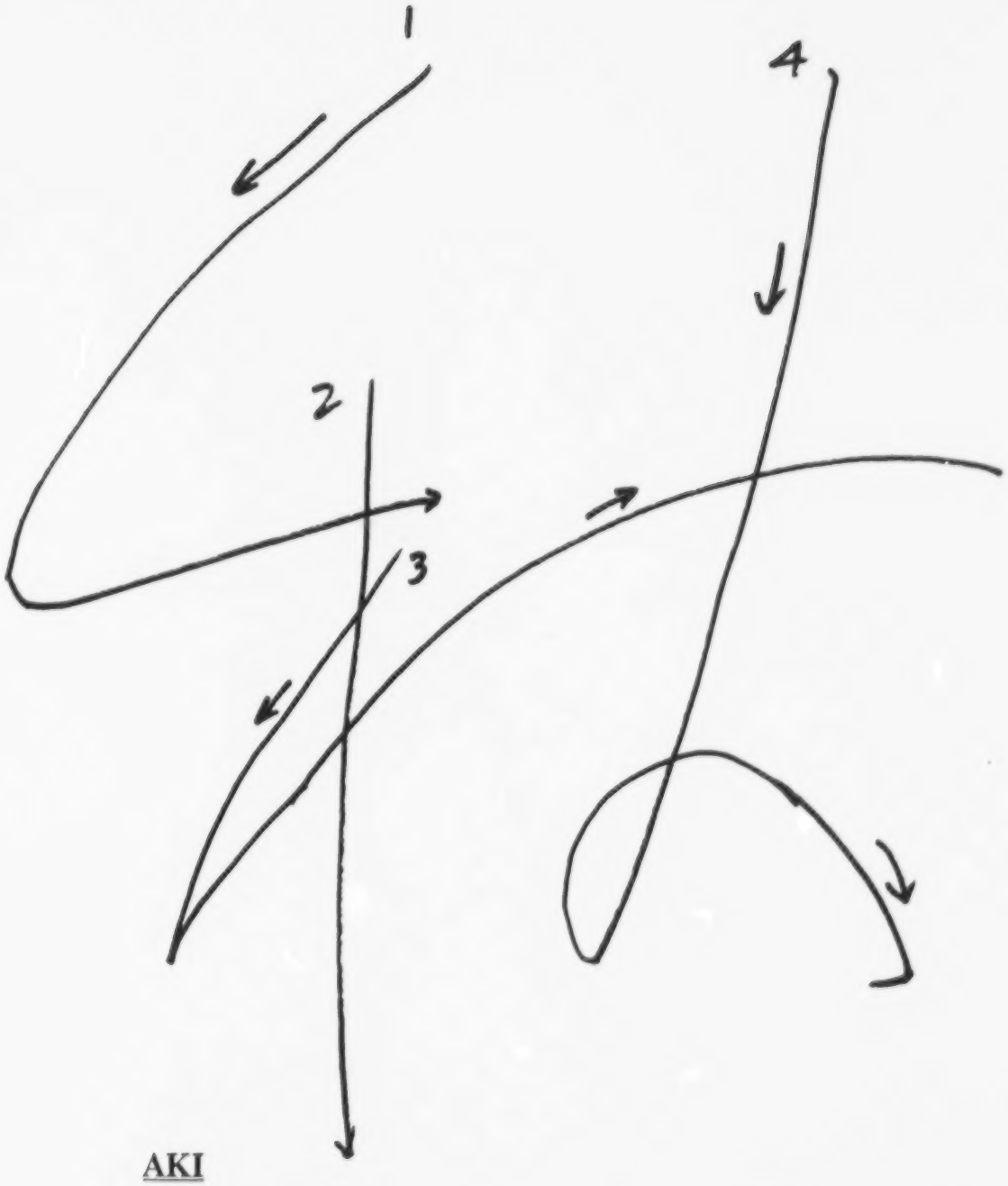
STAR **SEMI-CURSIVE STYLE**



AKI

AUTUMN 104 **BLOCK STYLE**

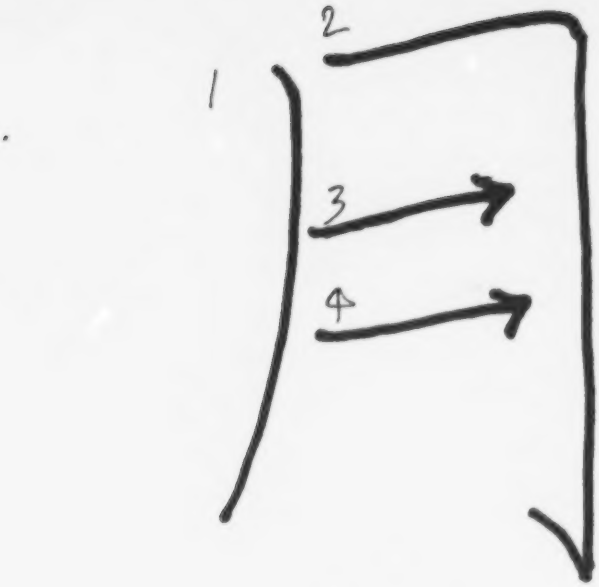
秋

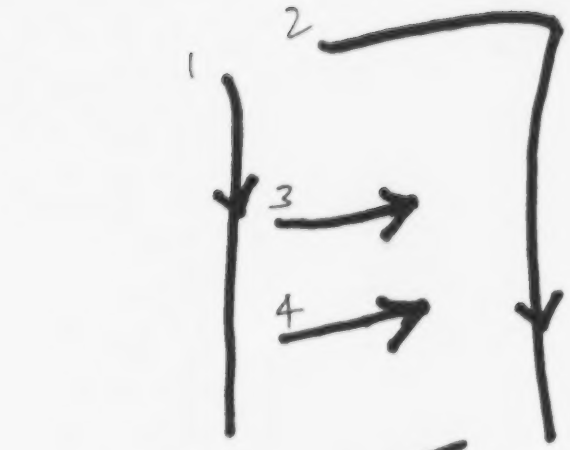


AKI

AUTUMN

CURSIVE STYLE





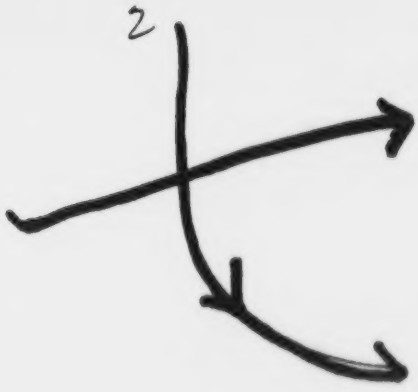
TSUKIMI

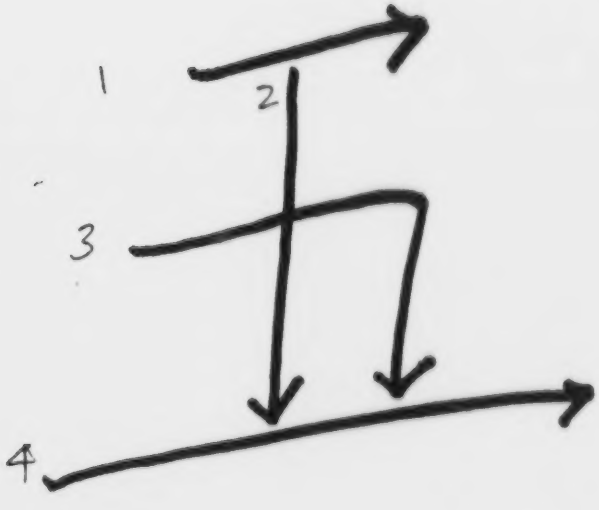
MOON VIEWING

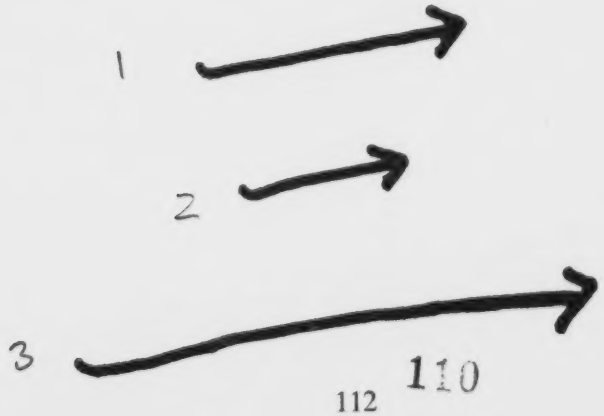
FOR SEPTEMBER
FULL MOON

BLOCK STYLE

108







SHICHI-GO-SAN

7-5-3 FESTIVAL

BLOCK STYLE

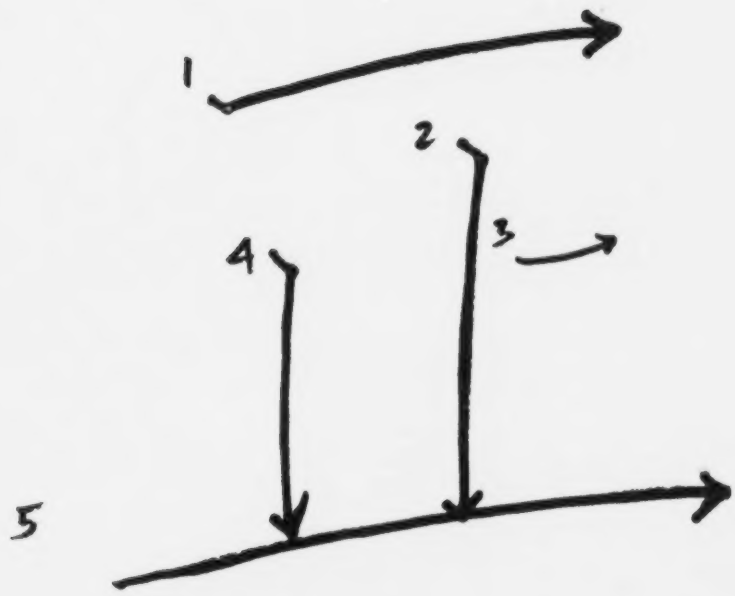
FUYU

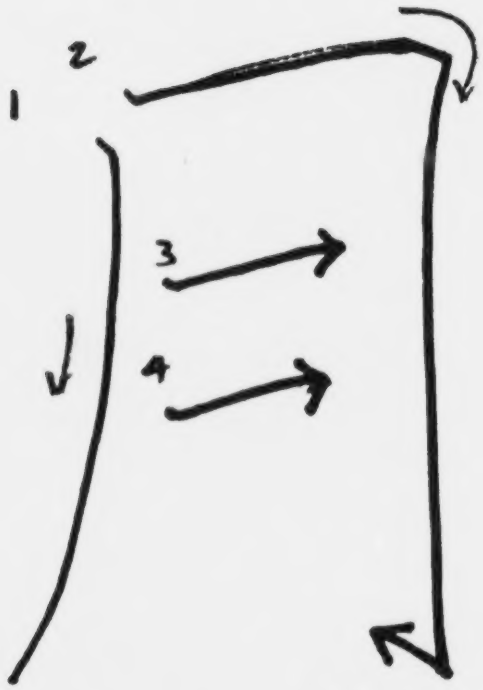
112

WINTER **BLOCK STYLE**

FUYU

WINTER **CURSIVE STYLE**



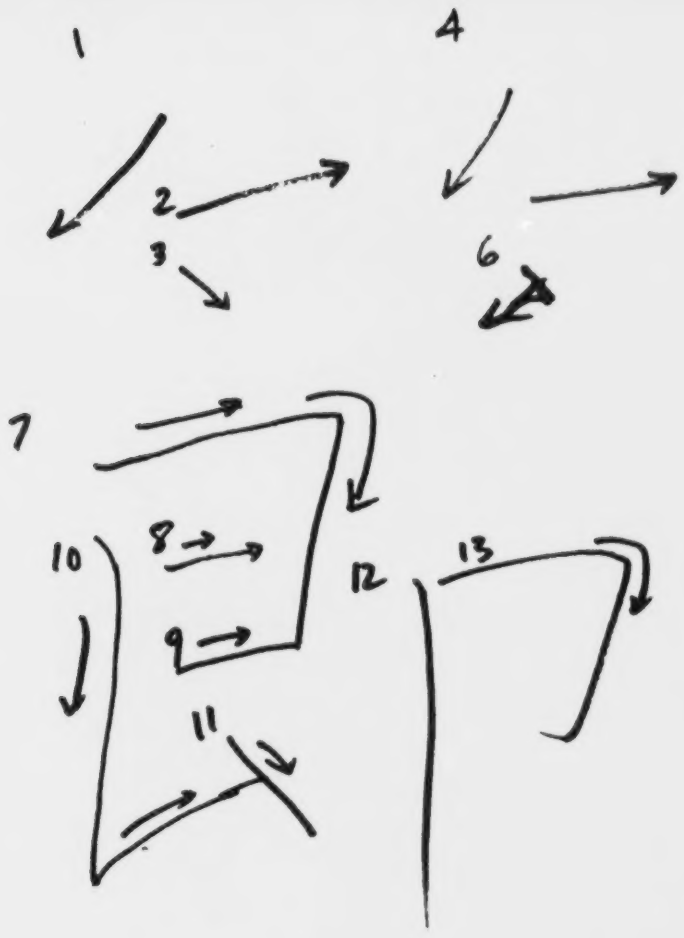


SHŌGATSU

NEW YEAR

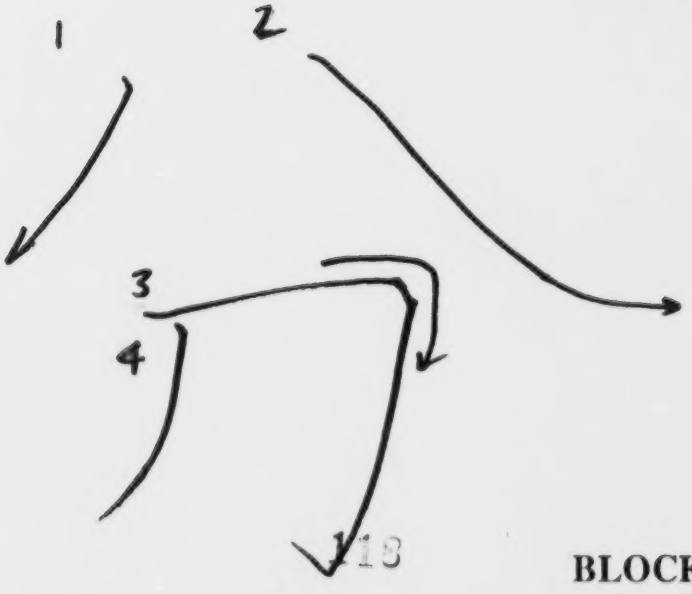
BLOCK STYLE

正月



SETSUBUN

BEAN THROWING FESTIVAL
FEBRUARY 2



BLOCK STYLE

節分

Applications, continued

2. Writing Haiku Poems

1. Explain that haiku is a short verse form in Japanese poetry, which uses three lines of five, seven, and five syllables. Haiku recall the essence of a sense perception or impression and frequently use seasonal imagery. Review your discussion of what Japanese poetry looks like, and recall the slides of calligraphy. What else is important about a poem? Now the class is going to consider what a poem sounds like. As you read and listen to the following poems, think about how the poet chose words to create a pleasing arrangement of sounds.

2. Distribute the handout and read aloud the examples as a class. Now listen to the tape--there are five poems read first in English and then in Japanese (on the end of Side 1, after the stories and vocabulary words). Identify the season referred to by each poem. Some tell you directly, while others refer to a plant, bird, or insect that is seen during a particular season. In Japan, the cuckoo refers to spring, the cricket and persimmon refer to autumn.

3. Assign students to choose one poem and memorize it, either in English or Japanese (or both). Ask for volunteers to recite their choice to the class.

4. As a brainstorming activity, make a grid on the blackboard with five columns, each headed by one of the five senses (sight, hearing, smell, touch, taste), and four rows for the four seasons. Ask the class to help list images from the poems in the appropriate columns. For example: under hearing--insects buzzing (summer), snow crunching (winter); under touch--mosquitos biting (summer) wind blowing.

5. Give students time to write at least one haiku for their calendar page (begun in Section 2). It does not need to include the name of the month but could be based on a memory or association with that particular time of year. Choose among the following alternative methods:

   -- It may be helpful for students to begin with closed eyes to recall a vivid sense perception. Perhaps they would like to think about being outside during the month of their calendar page. What do you see? What do you hear? What do you smell? What do you feel?

-- Ask students to begin by creating a word-cluster. Write a word (possibly one they have learned in calligraphy, or one from the poem they memorized) in the middle of a piece of paper and circle it. As they come to mind, write other words related to the first word and circle them. Draw a line between words that seem connected in meaning. Write words that are closely connected in meaning close together. Write a word that begins a new line of thought farther away, draw a line back to the center word, and develop a new cluster around the new word. Continue until several clusters have been developed.

-- Explain to students that haiku were often part of paintings, like the poetry in the scrolls. Show slides 1, 5, 9, 16, and 18 and ask students to write a haiku for one of those paintings.

6. Ask several students to read their haiku. After each, continue to add images to the columns on the blackboard. Were all the senses involved in the students' haiku? Which ones were used, which were not? What seasons did the poems refer to?

7. Have students add their poem to the calendar page. If students use a word they learned in the calligraphy lesson, have them write that character wherever that word appears in their poem.

Extension art activity: Have the students do a drawing based on their haiku. Review the characteristics of haiku: the economy of words, the capturing of the essence of a vivid sense perception. Assign students to do contour or gesture drawings that capture the essence of their poems in a few lines. You may wish to set a limit of no more than twelve lines for a drawing.

Information on the Handout: Haiku Poems

The examples of haiku poems given in the following handout have been translated into English from Japanese. Haiku consists of three lines: the first line has five syllables, the second line seven syllables, and the third line five syllables. When the poems are translated into English, sometimes the number of syllables in a line is changed.

Haiku Poems

New Year's Day -
In such fine weather the sparrows
Seem to be chatting.
--Hattori Ransetsu (1654-1707)

Ganjitsu ya
Harete suzume no
Monogatari.

Both sleeves wet with tears
Without the slightest effort-
Late autumn shower.
--Hirose Izen (1646-1711)

Ryosode ni
Tada nantonaku
Shigure kana.

A cuckoo singing
Together with a skylark-
Crisscross of voices.
--Mukai Kyorai (1651-1704)

Hototogisu
Naku ya hibari to
Jumonji.

Bitter or sweet-
How will the persimmon taste?
The first picking.
--Chiyo (1702-1775)

First drizzling rain-
A drop from my hat
On the eyebrow.
--Yosa Buson (1716-1784)

A baby cries
Its mother too is bitten-
The mosquitoes.
--Ranran (1642-1689)

Dirty bath water,
No place to throw it away-
The cricket singing.
--Uejima Onitsura (1661-1738)

Gyozui no
Sutedokoro naki
Mushi no koe.

Although it's bright red,
The sun is cold and unfeeling
In the autumn wind.
--Matsuo Bashō (1644-1694)

At Nara temple-
Fresh-scented chrysanthemums
And ancient images.
--Matsuo Bashō (1644-1694)

Freezing wintry wind
Splitting into the rock
The sound of water.
--Yosa Buson (1716-1784)

Kogarashi ya
Iwa ni sakeyuku
Mizu no koe.

Scattering blossoms --
In swift pursuit of them
The stormy wind.
--Fujiwara Teika (1162-1241)

Chiru hana o
Oikakete yuku
Arashi kana.

Translations of the haiku poems are from Calvin L. French, et al., *The Poet-Painters: Buson and His Followers*, University of Michigan Museum of Art, Ann Arbor, 1974, except for "At Nara Temple . . . ," which is from *The Four Seasons: Japanese Haiku*, Peter Pauper Press, Mt. Vernon, New York, 1958.

Evaluation

How did students apply their earlier discussion of rhythm and design (in Lesson 3) to Japanese calligraphy?

Can students explain the difference between two Japanese writing systems and two writing styles?

How did students develop sensory imagery to express their experiences of the seasons in poetry?

Background Information for Teachers

Contemporary Connections

Calligraphy is still studied by students in Japanese schools beginning at an early age (usually in the third grade), and practicing handwriting is an important part of one's education. Remember that calligraphy is an art form done with ink and a brush, which is different from characters in ordinary handwriting written with a pencil or pen.

Japanese characters have a new look in contemporary graphic design and in neon.

Further Resources

Brower, Robert H. and Earl Miner. *Japanese Court Poetry*. Stanford: Stanford University Press, 1961.

Fazzioli, Edoardo. *Chinese Calligraphy: From Pictograph to Ideogram*. New York: Abbeville Press, 1987.

The Four Seasons: Japanese Haiku. Mt. Vernon, NY: Peter Pauper Press, 1958.

French, Calvin L., et al. *The Poet-Painters: Buson and His Followers*. Ann Arbor: University of Michigan Museum of Art, 1974.

The Haiku Moment: Seeing the World in a Grain of Sand. Stanford: SPICE (The Stanford Program on International and Cross-Cultural Education), Stanford University.

Introduction to Japanese: Hiragana. Stanford: SPICE, (The Stanford Program on International and Cross-Cultural Education), Stanford University.

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Section 5. Storytelling and Music

Section 5.
Storytelling and Music

Summary

The cassette tape includes seasonal stories, pronunciation of Japanese words from the calligraphy lesson, haiku poems, and music. The contents of the tape are listed. Also provided here are two stories for teachers to use as a reading with the tape, and activities based on the stories and music to follow listening.

Contents of the Cassette Tape

Side 1. Japanese Stories, Vocabulary, and Poetry
Japanese Stories
Told by Cathy Spagnoli

1. "The Maiden of the Terrible Black Swamp"
2. "Lord Yoritomo and the Cry of the Deer" (text, page 123)
3. "The Peddler"
4. "Kasa Jizō" (text, page 125)
5. "The Plum Tree"

Language and Poetry Section

This short section of the cassette tape is included so that students may hear the language as spoken by a native speaker. First is the pronunciation of a few of the Japanese words given in the calligraphy lesson. Second is a reading of several of the poems given in the haiku lesson. Words and poems are given first in English, then in Japanese. The Japanese text is read by Keiko Inouye, teaching assistant in Japanese Language, University of Washington.

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1. Pronunciation of Japanese Words.
From Calligraphy lesson, Section 4.

Mountain/*Yama*
River/*Kawa*
Bamboo/*Take*
Dragon/*Ryu*
Spring/*Haru*
Cherry Blossom/*Sakura*
Flower/*Hana*
Flower Viewing/*Hanami*
Climbing Carp Banner/*Koi Nobori*
Summer/*Natsu*
Milky Way/*Amanogawa*
Star/*Hoshi*
Festival/*Matsuri*
Fall/*Aki*
7-5-3 Festival/*Shichi-go-san*
Winter/*Fuyu*
New Year/*Shogatsu*
Bean Throwing Festival/*Setsubun*

2. Haiku Poems.
From Haiku lesson, Section 4.

Scattering blossoms--
In swift pursuit of them
The stormy wind.
--Fujiwara Teika (1162-1241)

Chiru hana o
Oikakete yuku
Arashi kana.

A cuckoo singing
Together with a skylark-
Crisscross of voices.
--Mukai Kyorai (1651-1704)

Hototogisu
Naku ya hibari to
Jumonji.

Dirty bath water,
No place to throw it away-
The cricket singing.
--Uejima Onitsura (1661-1738)

Gyozui no
Sutedokoro naki
Mushi no koe.

Both sleeves wet with tears	*Ryosode ni*
Without the slightest effort-	*Tada nantonaku*
Late autumn shower.	*Shigure kana.*

--Hirose Izen (1646-1711)

New Year's Day-	*Ganjitsu ya*
In such fine weather the sparrows	*Harete suzume no*
Seem to be chatting.	*Monogatari.*

--Hattori Ransetsu (1654-1707)

Freezing wintry wind	*Kogarashi ya*
Splitting into the rock	*Iwa ni sakeyuku*
The sound of water.	*Mizu no koe.*

--Yosa Buson (1716-1784)

Side 2. Japanese Music

Spring

1. "Haru-no-umi" ("The Sea in Spring), *koto* and *shakuhachi* duet, 7'15". Composed 1929 and performed by *koto* master Michio Miyagi.

   The music gives the impressions of a boat trip in springtime. Parts I and III depict gentle waves against the side of the boat and the calls of the gulls overhead. Part II depicts the coming and going of vigorously rowed fishing boats.

Summer

2. "Nebuta Bayashi," flute and drum ensemble, 1'45"

   Summer in Japan is a season associated with many festivals. This music is played during the Nebuta Matsuri to entertain the invited ancestor spirits. It is one of the largest summer festivals in Japan.

3. "Hanawa Bayashi," flute and drum ensemble, 2'30"

   Music played during the summer festival at the Shinto shrine.

Autumn

4. "Aki-no-shirabe" ("Autumn Music"), *koto*, *shakuhachi*, and voice, 11'10". Composed 1919 and performed by *koto* master Michio Miyagi.

The accompanying *koto* music gives the impression of falling leaves, the sounds of insects, and the autumnal wind blowing through a tree in the composer's garden.

Winter

5. "Omi Watari," drums, 2'35"

There is a famous lake in Japan, with a Shinto shrine at its northern and southern ends, that freezes over in winter. A god is said to walk between the shrines, causing the ice on the lake to crack. The music represents the god crossing the lake. The cracks in the ice can be read to predict whether the next harvest will be a good one.

6. "Snow," *shamisen* and voice, 13'20"

A geisha's lover has gone, leaving her lonely and reminiscent of the past. The *shamisen* technique imitates a bell, its sound suggesting the cold and snow of winter.

Instruments

koto: A 13-stringed zither, tuned by individual movable bridges and plucked with picks attached to three fingers of the right hand. Left-handed pressure obtains notes not in the tuning of the open strings.

shamisen: A long-necked lute with three strings. The strings are struck with a large plectrum held in the right hand. The fingers of the left hand stop the strings on the unfretted neck, and sometimes pluck or strike them to produce tones.

shakuhachi: A bamboo flute played by blowing against the edge of the upper end of the tube. There are four finger holes in front and one in back.

Text of Stories

The text of two stories are given for teachers to use as a reading before or after listening to the cassette tape.

Cassette Tape: Side 1, #2, "Lord Yoritomo and the Cry of the Deer"
Side 1, #4, "Kasa Jizō"

The written text is not exactly the same as the spoken versions of the stories on the tape. You may wish to ask students why they are different. Would the stories be exactly the same if someone else told them?

Lord Yoritomo and the Cry of the Deer

It was during a long ago summer that the famous general, Yoritomo Minamoto, went to hunt the deer on the plains of Nasu. Samurai and lords came to join him from many miles around. One hundred thousand men stood ready to run into the grass and to beat it, thus scaring the deer and forcing them to run in front of the hunters on horseback.

Lord Yoritomo was relaxing on the eve of the hunt when suddenly he heard the sound of a deer.

"Did not the poet write, 'The cry of a deer can be heard nearby when crossing the mountains in autumn'? Why then did we hear it now, in summer on the plains?"

One of his men answered, "Perhaps for the same reason that Hōshō heard a deer so many years ago. Hōshō, the great warrior, had heard of the fine hunting grounds at Asazuma. There, you see, the deer would come down each night to sleep in the cool sands by the water. In the morning they would run back to their mountain home, well rested.

And so, the hunters would come and station themselves in boats near the shore. In the early morning, they would send their servants into the mountains. The servants would block the paths of the returning deer, forcing them back down to the shore, where they would run in confused and frightened circles. It was then easy for the hunters to shoot the deer, young and old alike. And if by chance, a deer fled into the water to escape the bloodshed, he was easily killed by an oar crashing down upon him.

Hōshō wished to try this fine hunting and so one night awaited the morning eagerly, in a boat offshore. However, in the middle of the night, the cry of a deer was heard and his wife, a lady of the court, recited this poem: "Is it not natural
that a deer should cry out,
knowing this night
will be its last?"

Hōshō was so moved by this poem that he called off the hunt. He had 60,000 Buddhist stupas erected for the deer and called for 60,000 Buddhist monks to say prayers for their spirits. Then he sent out a proclamation in his own hand, declaring that there would nevermore be hunting at Asazuma.

And so, my Lord Yoritomo," finished the samurai who spoke, "perhaps the deer that you heard cries for the same reason as that long-ago deer, in fear of his life."

Lord Yoritomo was silent. Finally he spoke, "Hōshō was a good man. He acted correctly." Yoritomo then called off the hunt at Nasu and sent out a proclamation forbidding hunting forever on the plains of Nasu. He and his men then went to sleep contented. But perhaps most happily of all that night slept the deer of the Nasu plain who could now live their lives in peace, without fear.

From *Tale of the Soga Brothers*, adapted by Cathy Spagnoli.

Kasa Jizō

Long, long ago in Japan lived an Old Man and an Old Woman. They were a warm-hearted couple who led a simple life making and selling straw hats.

It was late in winter. One by one the days passed by until at last, it was the end of the year. "Jiisama," said the Old Woman to her husband, "tomorrow is New Year's Day, but we have nothing in the house to eat. What shall we do?"

"Don't worry," said the Old Man. "I'm going out to sell some hats right now. Then I'll buy rice cakes and a nice fresh fish for our dinner."

The Old Man put on his straw boots and set off for the village, carrying six straw hats on his back.

Outside the snow was falling . . . *kon, kon, kon.*

Now and then the wind would blow . . . *piu, piu, piu.*

It was a very cold day.

When the Old Man came to the village he walked through the streets crying, "Straw hats for sale! Straw hats for sale!" But no one stopped to buy. The crowds of people who filled the streets were busy buying things for New Year's Day. No one wanted a straw hat.

"Straw hats for sale! Straw hats for sale!" The Old Man cried until his voice was hoarse. But he didn't sell a single one. With a sigh he turned away from the bustling village and started back home.

The wind grew stronger and the Old Man trudged slowly through the falling snow. When he was halfway home he came across a row of stone statues of Jizo standing by the roadside. They were all covered with snow and looked very cold.

The Old Man stopped and bowed. "Ojizosama, I'm so sorry you have to stand out here in the snow," he said. Then he began to count one, two, three . . . there were six statues. "Just right," he thought to himself.

"These straw hats are not the very best," he said; "but please wear them to protect yourselves from the snow."

The Old Man took the six hats off his back, and one by one, put them on the heads of the six stone statues. Then he bowed again, wished them a Happy New Year, and walked on home through the swirling snow.

When he reached his house the Old Man told his wife what he had done with the hats. "That was a good thing for you to do," she said. "I know that the Jizosama will be very happy." And the two of them sat down to eat their evening meal of gruel and hot water.

Throughout the night the snow continued to fall. Just before dawn, the Old Man and the Old Woman were awakened by voices singing.

Hoisa, hoisa, hoi, hoi, hoi. Yoisa, yoisa, yoi, yoi, yoi.
He gave six hats to the six Jizo.
Where is the house, the Old Man's house?
Where is the house, the Old Woman's house?

At first the voices were far away, but gradually they came closer and closer until at last, they were just outside the old couple's cottage. The Old Man gathered his courage, and answered,

"This is the house, the Old Man's house.
This is the house, the Old Woman's house."

And then, what do you think happened?

There was a sound of something being dropped on the ground. Quickly the Old Man and the Old Woman ran to the door and opened it. Standing by the doorway were six big bundles filled to the top with gold coins, rice, fish, and New Year's rice cakes!

In surprise they looked out to see who had left the treasure. In the distance they saw the receding figures of six Jizo, walking through the falling snow, each wearing a straw hat.

"Ojizosama . . . Thank you! Ojizosama . . . take good care on your way home!" called the Old Man and his wife. Then they took the bundles into their little house where they enjoyed the best New Year's celebration they had ever had.

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Applications

Storytelling Activities

The following activities were contributed by Cathy Spagnoli.

1. Making Japanese Storytelling Cards: *Kamishibai*

Japanese storytellers link visual images to words with storytelling cards, which can be easily adapted for classroom use.

Years ago in Japan, a storyteller would cycle from village to village and tell stories using large pictures--*kamishibai*. The sounds of wooden clappers would announce his presence. Children would quickly gather, some with a few coins. Those lucky enough to have money could buy the sweets in his basket and get front row seats to the storytelling. Others had to be content with a seat in the back. Everyone would enjoy the story, told as he changed the pictures to show the scenes in the story.

This storytelling technique was quite popular throughout Japan earlier in this century. Today, the traveling *kamishibai* storytellers are almost gone, but many *kamishibai* are now printed on cardboard and sold in sets to librarians, teachers, and parents. One can buy sets of *kamishibai* in Japanese department and book stores, with traditional tales such as "Kasa Jizo," modern characters and stories, or even Western favorites such as "Little Red Riding Hood."

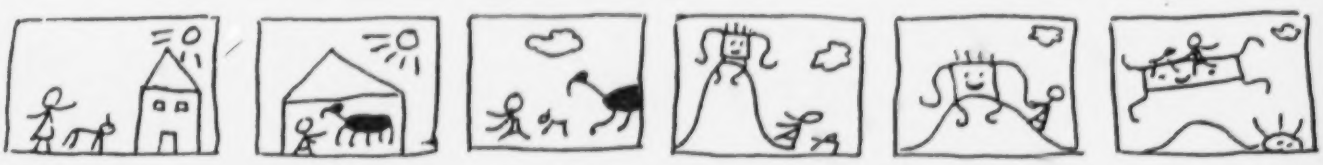
Procedure

Materials: Manila tagboard, markers or pens, model *kamishibai* made by the teacher or an assistant.

Teacher's Preparation: Cut manila tagboard into cards approximately 6" x 9" in size, six for each student. Taking six cards for yourself, think of a simple story which would appeal to the students in your class and draw it in sequence on the cards.

For example:

(diagram)



In class:

1. Introduce the *kamishibai*, giving a bit of its background. (above)
2. Share your *kamishibai* story.
3. Have students think of a Japanese story that they wish to tell and then identify six main scenes in the story.
4. Give each student six cards. Students next sketch and then color each of these scenes, one per card. When finished, have them tell the story quietly, changing cards as the story progresses.
5. Students then share stories in small or large groups, holding cards chest high and facing the audience as the story is told.

Optional: This activity can be extended by having some students mime parts while the narrator tells the story.

2. Using Storyteller's Language

Students telling a Japanese story, with or without *kamishibai*, can add some touches of Japanese language:

formulas: Japanese folk storytellers use "*Mukashi, mukashi*" for "long ago," to begin a tale. An ending: "*Yatto mukashi awaremachita.*"

sound words: Japanese storytellers love these! Try typical ones:

yotsu, yotsu - for walking
butsu, butsu - sound of rice boiling
pota, pota - for dripping water
pakapan, pakapan - for running
zorot - sound of snake gliding
pecha, pecha - girls chatting

conversation: A few common phrases can add flavor to a story:

konichiwa - good afternoon
arigato gozaimasu - thank you
dozo - please
ichi, ni, san - 1, 2, 3
sayonara - good-bye
Ikura desu ka? - How much is it?

poems and rhymes in stories: The Japanese storyteller often weaves poems or rhymes into a story: as an introduction, an ending, or anywhere in the middle. Try a class story with a poem or rhyme about the seasons included. Use any of the haiku found earlier in this unit, one the students have written, or try some of the traditional Japanese children's rhymes below for younger children:

In an old plum tree
A nightingale nods
    Cold as cold can be.
He dreams a dream
Of flowers in spring
    Blooming merrily.

Snow is falling, falling hard
    konko, konko, ko
Falling in the temple yard
    konko, konko, ko
See the big persimmon tree
Turning white as white can be:
    kon, kon, ko.

Hear from the forest the cry of a deer,
She's cold or she's lost, or she's hungry, I fear.
No, none of those things,
    It's because they have found her
And forty-four hunters are closing around her.

Little Miss Moon
Pretty Miss Moon,
How old are you tonight?
What, only seven?
Not yet eleven?
How young to be so bright.

Look how the wild geese fly and fly,
Tiny black dots in the moonlit sky.
Behind the old ones the youngsters come --
I wonder where they started from.

In town you have expensive clocks,
To tell the time of day
But here we have a nightingale
To say spring's on its way.

A baby born in April
Is like--what do you think?
Is like a cherry blossom
Sweet and round and pink.

From *The Prancing Pony*, adapted by Charlotte B. DeForest; Tokyo: Weatherhill, 1968.

3. Keeping a Journal of Seasonal Images

Have students keep a journal of their observations of the seasons. Introduce the assignment with a reading of the handout Readings from "The Pillow Book of Sei Shonagon." Sei Shonagon was a court lady of the Heian period (794-1185), which was also the period during which Lady Murasaki wrote *The Tale of Genji.*

The journal assignment may be done over time or done as one writing assignment, drawing from students' memories of their experiences. Teachers may wish to give students the headings from the reading ("In Spring It Is the Dawn," "On the Third Day of the Third Month," "I Remember a Clear Morning," "It is Noon on a Summer Day") to use for writing their own journal entries.

HANDOUT

Readings from *The Pillow Book of Sei Shonagon*

"In Spring It Is the Dawn"
In spring it is the dawn that is most beautiful. As the light creeps over the hills, their outlines are dyed a faint red and wisps of purplish trail over them.

In summer the nights. Not only when the moon shines, but on dark nights too, as the fireflies flit to and fro, and even when it rains, how beautiful it is!

In autumn the evenings, when the glittering sun sinks close to the edge of the hills and the crows fly back to their nests in threes and fours and twos; more charming still is a file of wild geese, like specks in the distant sky. When the sun has set, one's heart is moved by the sound of the wind and the hum of the insects.

In winter the early mornings. It is beautiful indeed when snow has fallen during the night, but splendid too when the ground is white with frost; or even when there is no snow or frost, but it is simply very cold and the attendants hurry from room to room stirring up fires and bringing charcoal, how well this fits the season's mood! But as noon approaches and the cold wears off, no one bothers to keep the braziers alight, and soon nothing remains but piles of white ashes. (p. 21)

"On the Third Day of the Third Month"
On the third day of the Third Month I like to see the sun shining bright and calm in the spring sky. Now is the time when the peach trees come into bloom, and what a sight it is! The willows too are most charming at this season, with the buds still enclosed like silkworms in their cocoons. After the leaves have spread out, I find them unattractive; in fact all trees lose their charm once the blossoms have begun to scatter.

It is a great pleasure to break off a long beautifully flowering branch from a cherry tree and to arrange it in a large vase. What a delightful task to perform when a visitor is seated nearby conversing. It may be an ordinary guest, or possibly one of Their Highnesses, the Empress's elder brothers; but in any case the visitor will wear a cherry-colored Court cloak, from the bottom of which his under-robe emerges. I am even

happier if a butterfly or a small bird flutters prettily near the flowers and I can see its face. (p. 24)

"I Remember a Clear Morning"
I remember a clear morning in the Ninth Month when it had been raining all night. Despite the bright sun, dew was still dripping from the chrysanthemums in the garden. On the bamboo fences and criss-cross hedges I saw tatters of spider webs; and where the threads were broken the raindrops hung on them like strings of white pearls. I was greatly moved and delighted.

As it became sunnier, the dew gradually vanished from the clover and the other plants where it had lain so heavily; the branches began to stir, then suddenly sprang up of their own accord. Later I described to people how beautiful it all was. What most impressed me was that they were not at all impressed. (p. 148)

"It is Noon on a Summer Day"
It is noon on a summer day and the weather is so hot that one does not know what to do with oneself. One keeps waving one's fan, but there is not a breath of cool air; then, just as one is hurrying to put one's hands in a bowl of iced water, a letter arrives. It is written on a sheet of fine, brilliantly red paper and attached to a Chinese pink in full bloom. Without thinking, one lays aside one's fan (which was not doing much good in any case) and imagines how deeply one's friend must feel to have taken all this trouble on such a suffocating day. (p. 258)

From *The Pillow Book of Sei Shonagon*, trans. and ed. Ivan Morris, New York: Penguin, 1971.

Music Activities

1. Seasonal Sounds
What are some of the sounds the Japanese associate with the seasons? Think back to the haiku as well as the music for examples, such as:

> Summer--insects buzzing, drum playing for Bon Odori
> Fall--cry of the deer
> Winter--ice cracking, snow crunching

What are some of the sounds you hear during the different seasons? How would you represent that sound in music? What musical instrument would you choose?

2. Create a Sound Collage
Choose one or more of the slides of paintings to use for creating a sound collage. Begin with a discussion of what sounds you would hear if you were in this painting. Try making these sounds, some with the voice, and some with other soundmakers or instruments. Practice combining the sounds as a collage a few times, and then record the result with a cassette player. You may wish to agree on some kind of structure for the collage. For example: using one of the Chōsun screens (slides #3 and #5) that depicts a scene with a number of incidents, try beginning at the right-hand side of the screen, and moving with sound toward the left, as if a handscroll were being unrolled. Or, for a painting such as Travelers in a Landscape (slide #16), the collage might depict a couple of minutes in time from the journey. With the slide on the screen, play back the recording of the collage and listen to the painting come to life.

Background Information for Teachers

Further Resources

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Seki, Keigo. *Folktales of Japan*. Chicago: University of Chicago Press, 1963.

Tejima. *Fox's Dream*. New York: Philomel, 1987.

Uchida, Yoshiko. *The Sea of Gold*. New York: Scribner's, 1965.

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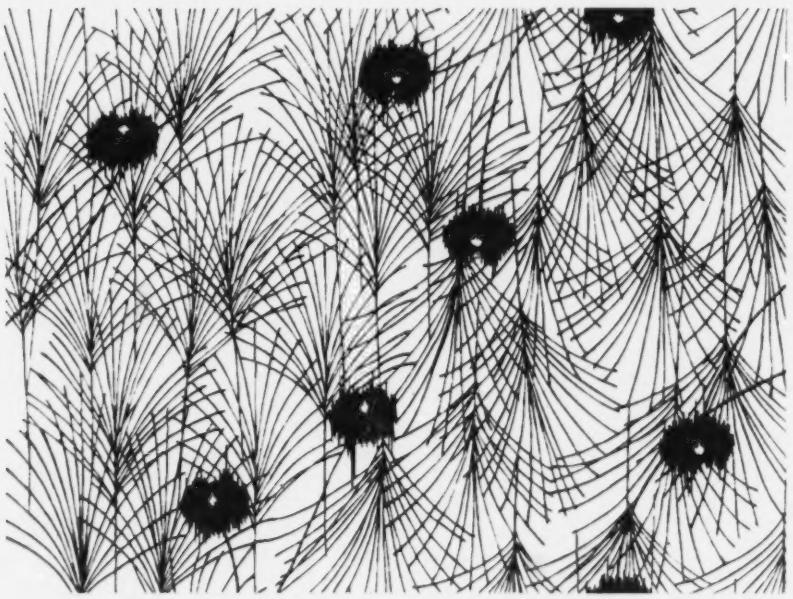
Section 6. Further Information on the Slides



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Section 6.
Further Information on the Slides

All slides are of objects from the permanent collection of Japanese art at the Seattle Art Museum. The information given here is excerpted from *A Thousand Cranes: Treasures of Japanese Art* (San Francisco: Seattle Art Museum and Chronicle Books, 1987).

1. Sake pourer
   Edo period, late 17th century
   Arita ware, Imari style, porcelain decorated in underglaze blue and overglaze enamels and gold
   H. 6 1/4", W. 5 5/8"
   Purchased with funds from the Sue M. Naef estate, in memory of her husband, Aubrey A. Naef 83.35

This piece is one of the Arita ware porcelains, decorated in overglaze enamels, and in this case with the addition of gold and underglaze blue. Enameled porcelain was introduced to Japan in the early Edo period from China, where it had been produced since the fifteenth century. At first, the method of production was a secret held by the Kakiemon family, but by the end of the seventeenth century, the secret was out and the enameled wares were produced by other kilns.

Imari-style porcelain is named after the seaport Imari, from which the porcelains were shipped to Europe. The old Imari-style ware is difficult to distinguish definitely from other enamelled ware (such as Arita); however, it tends to have bold design and complex decoration which crowds the surface of the piece. The design of women and children is in the *ukiyo-e* style, related to painting of the period (see slide #2).

The shape of the pourer was probably derived from a metal pot; this shape was later copied in early Meissen ware of Germany. The handle on the top shows it to be a sake pot, as opposed to a teapot with the handle on the side. It was probably made for export to Europe.

2. *Ukiyo-e* screen
   Style of Miyagawa Chōshun (1683-1753)
   Edo period, mid18th century
   One of a pair of folding screens, ink and color on paper
   Each screen: H. 40 1/4", W. 112 1/2"
   Margaret E. Fuller Purchase Fund 62.133

This painting is one of several examples of the *ukiyo-e* style popular during the Edo period (see also slides #1, #4, and #20). *Ukiyo-e* paintings depict the pleasure quarters and the activities enjoyed by the affluent merchant class. The *ukiyo-e* style is typically associated with woodblock prints, which were very popular and available in great variety at a low cost. Prints often depicted Kabuki actors and later in the Edo period included views of nature and famous places. However, *ukiyo-e* painting focused on the "floating world" of the courtesan and entertainer.

Chōshun depicts characters from the world of pleasure at their leisure, and his paintings are quite tame compared with other artists of this style. In this scene of a cherry-blossom viewing party, private spaces have been created with a folding screen on the left and a long curtain strung over a rope in the middle. Carpets and rugs have been placed on the ground for a luxurious picnic.

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An elderly samurai, indicated by the two swords and hairstyle

Picnic in lacquer boxes

Gentleman smoking a pipe who is both the host and chief guest of the party

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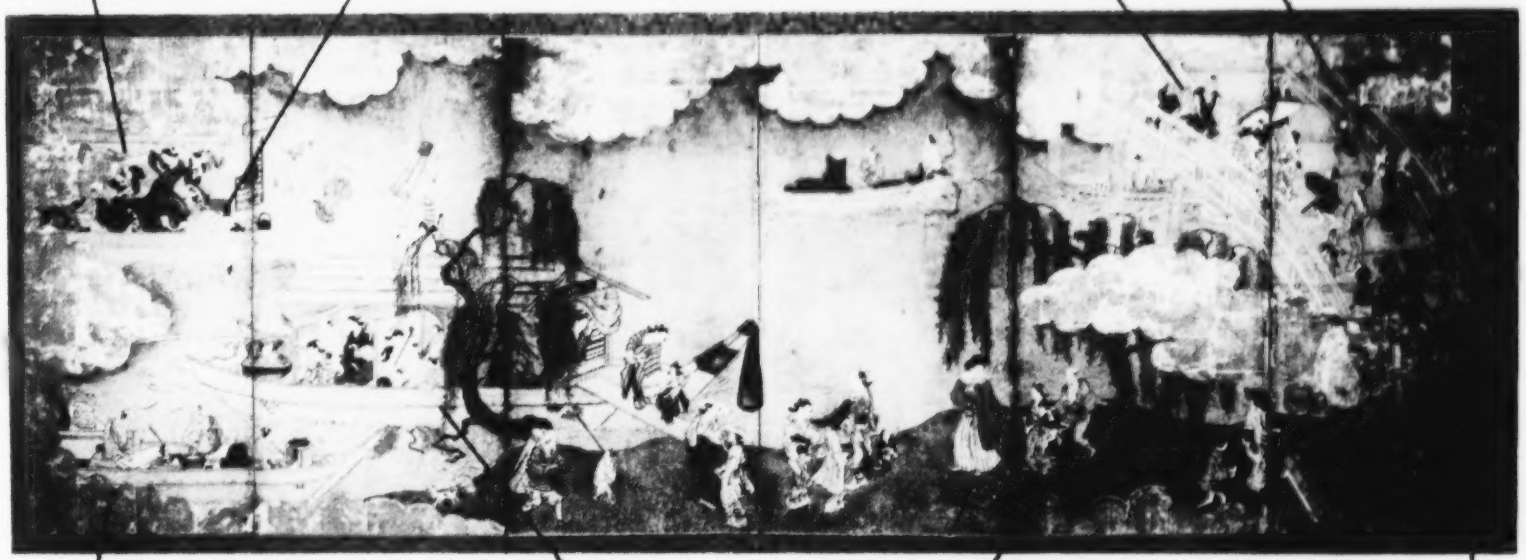
3. *Ukiyo-e* screen (detail)
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid18th century
One of a pair of folding screens, ink and color on paper
Each screen: H. 40 1/4", W. 112 1/2"
Margaret E. Fuller Purchase Fund 62.133

4. *Ukiyo-e* screen
Style of Miyagawa Chōshun (1683-1753)
Edo period, mid18th century
One of a pair of folding screens, ink and color on paper
Each screen: H. 40 1/4", W. 112 1/2"
Margaret E. Fuller Purchase Fund 62.133

This screen is the right-hand companion to the above screen (see slide #2). This scene depicts some of the pleasures of summer, such as boating to enjoy the cool breezes of the river.


Dancing of the Obon festival
Washing out sake cup
Yamabushi, a mountain priest
Bookseller
Fish vendor makes sashimi
Courtesans entertain their customers by playing the shamisen
Two samurai, rank indicated by the paired swords
Street entertainer

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5. Bamboo and Poppies
   Kanō Shigenobu (act. 1620s and 1630s)
   Edo period, c. 1625
   One of a pair of six-panel folding screens, ink and color on gold-covered paper
   Each screen: H. 62 1/8", W. 140 1/4"
   Margaret E. Fuller Purchase Fund 61.79

This painting is of the Kanō school, popular between the late sixteenth and early eighteenth centuries. This school is known for its paintings in the format of sliding screens and wall panels that give close-up views with simplified elements in shallow perpective. These paintings were much in demand in both Kyoto and Edo.

The painting of bamboo and poppies is purely decorative, with no narrative content. The artist Shigenobu is known for his concern for detail, and a close look at this screen reveals veins in the leaves and raised designs that build up certain petals and create dewdrops on some leaves. The composition is strongly vertical, with the plants arranged along the bottom of the screen and brought close to the viewer. There is a suggestion of a bank given in ink along the right-hand side.

6. Tea bowl, named Tamamushi (Golden Beetle)
   Edo period, early 17th century
   Black Raku ware, earthenware with black lead glaze
   H. 3 3/8", Dia. 5"
   Gift of Dr. Masatoshi Okochi 52.68

Raku ware is a type of ceramic that was made specifically for the tea ceremony, beginning in the late sixteenth century. Raku tea bowls were molded by hand and prized for their individuality. Unlike the exacting and specialized techniques used for producing porcelain (see slides #1 and #7), making raku was a simple process enjoyed by amateurs using small kilns in their backyards. The unassuming tea ware expressed the ideal of quiet simplicity observed in the tea ceremony.

This black tea bowl has a thick glossy glaze obtained by applying three or four layers of glaze. It has a wide and relatively shallow form, to allow the heat to escape from the tea, as it was made to use during the summer. Many summer tea bowls are more exaggerated in their shallowness; this one is closer to the standard form. Its name, Golden Beetle, refers to the glaze. Tea bowls were often named in appreciation of their individuality, usually by one of their owners rather than the

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creator of the piece. Names often refer to shape, or a historical or literary allusion, as well as the color of the bowl.

Raku ware was introduced during the time of the famous tea master Sen no Rikyu (1522-1592) and spread through his influence and patronage. Sen no Rikyu served as tea master to the powerful military rulers of his time, Oda Nobunaga and Toyotomi Hideyoshi.

7. Dish
   Edo period, late 17th-early 18th century
   Nabeshima ware, porcelain decorated in underglaze blue and overglaze enamels
   Dia. 8 1/8"
   Margaret E. Fuller Purchase Fund 68.176

Nabeshima ware is the porcelain made at the kiln of the Nabeshima clan to be used as gifts for the shogun, lords, and household retainers. This high-quality porcelain was produced on a small scale at this kiln, with a few artisans in each of the specialized roles of throwers, painters, and mold makers. Although dishes were often made in sets of 10 or 20, the pieces were given much individual attention.

In this combination of underglaze blue and overglaze enamel, the blue outlines the design of vegetables. The vegetable design is unusual, compared with more common floral patterns.

8. Scenes from the Tale of Genji
   Edo period, second half 17th century
   One of a pair of folding screens, ink, color, and gold on paper
   Each screen: H. 66", W. 146 1/4"
   Gift of Friends of the Seattle Art Museum in honor of the 75th birthday of Dr. Richard E. Fuller 72.1

The eleventh-century novel by Lady Murasaki, the *Genji monogatari* or *Tale of Genji*, was a popular theme in painting for many centuries, and the early Edo period was a time of renewed interest in native literature. Traditionally, paintings on the Genji theme include an illustration for each of the 54 chapters. Although a handscroll or album can be expanded to accommodate this number, in the case of folding screens there is limited space. Two chapters were selected for illustration in this pair of screens, chapters 33 and 35.

This slide shows the member of the pair of screens illustrating Chapter 33. The scene refers to a visit to Genji's palace by the emperor Reizei and the retired emperor Suzaku. The emperor, retired emperor, and Genji are out of sight inside the palace while large numbers of courtiers line the veranda. In a room at the right, ladies of the house peer through the blinds at the assembled guests; one courtier turns to look in their direction. Cormorant fishing is under way in a small lake at the left. At the foot of the steps are lieutenants of the inner guard, who present fish from the pond and pheasants taken nearby for a banquet.

The painting uses a few traditional conventions of painting associated with native secular narrative themes (known as the *yamato-e* style), such as Genji. The figures are in Heian-style court dress, and the roof is removed from over the ladies to allow the viewer to see into the room from a bird's-eye view. The seasonal display of leaves is another aspect of this painting style. However, the concern for detail and individualized figures show the artist's ties with the Kanō school (see slide #5).

9. Autumn Grasses (Aki no Nanakusa)
   Sakai Hōitsu (1761-1828)
   Edo period, early 19th century
   Two-panel screen, ink, colors, and gold on silk
   H. 56 1/2", W. 68 1/2"
   Eugene Fuller Memorial Collection 72.17

Hōitsu created many paintings using flower and plant compositions. In this painting of the seven autumn grasses, the morning glory is substituted for the more common bell flower, and its vine is used to tie together the two groups of plants.

10. Kimono (*furisode*)
    Meiji period, late 19th-early 20th century
    Silk with *yuzen* paste resist and embroidery
    L. 94"
    Anonymous gift in memory of Mimi Robinson Arnold 86.238

This kimono was dyed using a paste-resist technique known in Japan as *yuzen*. The technique makes use of a rice paste that is applied to areas of the cloth to keep dye from penetrating, and allows for several colors to be used. The technique has been used in Japan for many centuries, and flourished with the great demand for luxurious textiles during the Edo period. It was often combined with other techniques, such as embroidery in this example, and *shibori* (tie-dyeing).

Yuzen was a time-consuming process used for silk kimonos affordable only by the elite. The process involves the following steps: the design is drawn in outline on the fabric, and then the lines are covered with rice paste applied through a cone with a narrow tip. The pattern areas within the outlines are painted with dyes, and then also covered with rice paste. The background color is then brushed onto the remainder of the fabric, the entire piece is steamed to set the dye, and the paste washed out of the fabric. One special effect used with the *yuzen* process is to brush the paste from a thick to thin covering to create a gradation from light to dark within the color area.

11. Kimono (*furisode*)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration
L. 63 1/8"
Eugene Fuller Memorial Collection 56.113

The shape of this kimono indicates that it was made for a young unmarried woman of high status. It was created with wide sleeves which would swing as the woman walked, to subtly call attention to the grace of her movement. When she sat down, she would arrange the sleeves beside her to display the design of the persimmon tree.

The tie-dye technique used to create the design is an old technique that was further developed during the Edo period to satisfy the demand for elaborate new designs among the wealthy. Previously, only small areas of a garment would have the tie-dyed design; during the Edo period, the technique began to be used for entire kimonos. Many thousands of knots were tied, twisting silk thread to resist the dye and so create a small white square.

12. Kimono (*furisode*) (detail)
Edo period, c. 1800
Silk twill fabric with *sōhitta* tie-dye decoration
L. 63 1/8"
Eugene Fuller Memorial Collection 56.113

13. Scenes of Farming
Kanō Tsunenobu (1636-1713)
Edo period, early 18th century
One of a pair of six-panel folding screens, ink and slight color on paper
Each screen: H. 60 1/4", W. 136 1/4"
Margaret E. Fuller Purchase Fund 71.4

This painting of the Kanō school (see slide #5) shows the conservative interest in Chinese ink painting of this artist and his school. The right-hand screen (not shown) is the active side, depicting a dragon emerging from a river. This left-hand screen creates a contrast with its quiet mood. The men and houses in the foreground are seen in some detail, while the hills in the background fade into a haze. Large areas of the screen are left unpainted. The scene may have been intended to convey a message of a plentiful harvest enjoyed in a well-ordered society.

14. Section of the Deer Scroll (detail)
Calligraphy by Honami Kōetsu (1558-1637)
Painting by Tawaraya Sōtatsu (act. 1600-1640)
Momoyama period, early 17th century
Handscroll; ink, and gold and silver paint on paper
H. 13 3/8", L. 363 3/4"
Gift of Mrs. Donald E. Frederick 51.127

The Momoyama period was a time of change that saw a mingling of the arts of the aristocracy and the emergent townsman class. The two artists Kōetsu and Sōtatsu, who often worked together, expressed a new artistic sensibility in combining a love for the court arts of poetry and calligraphy with a taste for color and opulance associated with the merchant class. Kōetsu was a calligrapher and tea master, whose raku tea bowls (see slides #6 and #15) are treasured today as well as his unique style of calligraphy. Sōtatsu ran a shop that produced panels and screen paintings as well as fans and decorated papers for calligraphy.

These two artists created the Deer Scroll, with Sōtatsu painting the bands of silver, gold and black that pass the length of the scroll, and the deer that move and graze individually and in groups along the scroll. Kōetsu added the poems in calligraphy afterwards, using 28 poems on the theme of autumn. The calligraphy is placed among the deer in lines of uneven length. The movement created by the characters through the variety in the length of brushstrokes and columns echoes the grace of the deer.

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The Deer Scroll was divided into sections which now exist in separate collections. The section in the Seattle Art Museum collection is the longest of these sections; it includes 12 of the 28 poems.

15. Tea bowl, named Kan-kōbai (Winter Blossoming Red Plum)
Seal of Donyū (1599-1656)
Edo period, early 17th century
Red raku ware, earthenware with red lead glaze
H. 4 1/8", Dia. 3 3/8"
Gift of Dr. Masatoshi Okochi 52.67

Like the black raku ware tea bowl, this bowl also was made for the tea ceremony and given a name in appreciation of the glaze color (see slide #6). This color was intended to complement the green tea to be sipped from the bowl. The bowl was made by hand and shaped with a bamboo tool. In keeping with the ideals of the tea ceremony, the irregularity of the rim and asymmetry of the body are highly prized for their tactile quality in one's hands and against the lips, as well as the sense of individuality they create. Small flaws in the glaze, such as the crack from the upper lip in this bowl, were also much appreciated by practitioners of the tea ceremony. The form is tall and narrow compared with the black tea bowl, as it was made for use during winter. The relatively tall bowl retained the heat of the tea and warmed one's hands.

16. Travelers in a Winter Landscape
Yosa Buson (1719-1784)
Edo period, c. 1778
Hanging scroll, ink and color on silk
H. 45 3/8", W. 17 3/8"
Purchased with funds from the estate of Mary Arrington Small 84.9

Yosa Buson was one of the literati, or scholar-painters, who is among the most famous haiku poets as well as being known for his paintings. Two of his haiku poems are included in the lesson on poetry (see pages 116-117). He became known as a poet early in his life, while he spent ten years beginning at age 22 traveling the northern provinces to visit haiku poets and follow the route of the supreme haiku poet, Matsuo Bashō. Later in life he became known as a painter for his scrolls and screens. Buson followed the scholar-artist tradition, introduced from China, which emphasized the individual expression of the artist. This tradition appealed to artists who did not wish to follow officially sanctioned styles, such as the contemporary Kanō school of painting (see slide #5).

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Buson was familiar with Chinese landscape painting, but reinterpreted rather than imitated this tradition. In this painting, Buson places an ordinary traveler in the landscape, rather than an accomplished Chinese scholar. The winter landscape shows off Buson's skill with the brush in the variety of brushstrokes used to create the rocks, fog, grasses, and trees.

17. Travelers in a Winter Landscape (detail)
Yosa Buson (1719-1784)
Edo period, c. 1778
Hanging scroll, ink and color on silk
H. 45 3/8", W. 17 3/8"
Purchased with funds from the estate of Mary Arrington Small 84.9

18. Plum Branch in Snow
Ki Baitei (1734-1810)
Edo period, c. 1800
Hanging scroll, ink on paper
H. 50 3/4", W. 20 3/4"
Margaret E. Fuller Purchase Fund 74.19

Ki Baitei was one of many artists who studied poetry and painting with Yosa Buson (see slide #16). His painting of a plum branch makes use of one of the typical themes of the Chinese scholar-artists. His brushwork enlivens and energizes the branch as it reaches into the sky. The blossoms are shown in their bud form, giving promise of renewal while still laden with snow.

19. The Poet Mibu no Tadamine
From the handscroll Jidai fudō uta awase (Competition between Poets of Differing Eras)
Calligraphy attributed to Fujiwara no Tameuji (1222-1286)
Kamakura period, 13th century
Fragment of a handscroll, ink and light color on paper
H. 11 1/4", W. 9 1/8"
Thomas D. Stimson Memorial Collection 48.170

This fragment of a handscroll is the earliest work included in the unit and represents the art and pastimes of the court from its own time, while also recalling the earlier Heian period (794-1185). Poetry and calligraphy were the most popular activities of Heian period courtiers, who were expected to be able to compose poetry extemporaneously. Poetry

competitions were a game for showing one's skill; although some were especially known for their talent, all were expected to participate. These pastimes established at palaces during the Heian period persisted for many centuries, and poetry was among the strongest surviving traditions.

During the Kamakura period, the time of this scroll, courtiers were more involved in enjoying the great poetry of the past rather than composing their own verses. Master poems were transcribed in calligraphy, and competitions set up between poets of the past. Poets of the past and present were paired in competition by transcribing a few of each of their poems on a scroll, with imaginary portraits of the poets facing one another below their poems. Fifty pairs of poets were featured in these competitions. The poet depicted here, Tadamine, is recognized through this standard pose with his leg bent.

20. Five Beautiful Women
Katsushika Hokusai (1760-1849)
Edo period, early 19th century
Hanging scroll, ink and color on paper
H. 34", W. 13 1/2"
Margaret E. Fuller Purchase Fund 56.246

Hokusai is perhaps the most famous *ukiyo-e* artist (see slide #2), known for an extraordinary output of woodblock prints and paintings. He is best known for his print of a large wave with Mount Fuji in the background. Hokusai studied many styles of Japanese painting and absorbed elements of Western art as well.

The painting of five women is remarkable in the lack of setting for the figures that hover one above the other. They overlap but do not seem to touch or be aware of one another. The women are individual in their pose and expression, as well as their dress and activity. The shrine pilgrim (wearing the headdress) is in contrast to the courtesan leaning back. The woman creating a flower arrangement bends over it, as the elegant lady at the top pauses while composing a poem. The woman at the bottom reading a book perhaps imagines the other figures as she reads.

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Appendix A
Further Resources

SEATTLE COMMUNITY ORGANIZATIONS

Cherry Blossom Festival Committee
P.O. Box 9055, Seattle, WA 98109, (206) 622-7281

Organizes the annual spring festival at Seattle Center. Usually in April, date changes from year to year. Performing artists, crafts demonstrations, cultural and artistic exhibits from Japan and the local community. Free.

Japanese Garden
Washington Park Arboretum, Lake Washington Blvd. East, Seattle WA. Tickets: (206) 684-4725

Tours offered of the Japanese Garden at the Washington Park Arboretum by advance arrangement. Admission: adults ages 19-64, $2, seniors and youth ages 6-18, $1, children under 6 free. Open March-November, 10 a.m.-6 p.m. Non-participatory Chado (tea ceremony) demonstration on the 3rd Sunday of each month at 2 and 3 p.m.

Nippon Kan Heritage Association
628 South Washington, Seattle, WA 98104, (206) 624-8801

This nonprofit association is located in the historic Nippon Kan Theatre (built 1909). It serves as a focal point for Japanese-American cultural activities in the Seattle area and offers a regular series of Japanese performing arts programs. Upon request, the theater can schedule a 30-minute slide program on the history of the International District and current local attractions, but only if given sufficient advance notice. Cost is $2 per person.

Seattle Buddhist Church
1427 South Main, Seattle, WA 98144, (206) 329-0800

Organizes the annual summer Bon Odori festival held outdoors in the public square on Main Street in the International District. In Japan, the Bon Odori dance is part of the religious Obon holiday, which honors ancestors. The dance honors ancestors and also incorporates elements of daily life and human occupations, such as farming and fishing.

Seattle-Kobe Sister City Committee
5260 12th Ave. NE, Seattle, WA 98105, (206) 236-1782 (Bill Morton, Chair)

Sponsors teacher exchanges and student exchanges between Seattle and Kobe schools.

Seattle Public Library
Children's Services Dept., 1000 4th Ave., Seattle, WA 98104, (206) 386-4675

The Seattle Public Library offers many children's books on Japan. Stop by the downtown branch or call to request the pamphlet *Doorways: Books for Children: JAPANESE Culture and Tradition* that lists available storybooks, and books on folklore, the arts, history, and travel.

Uwajimaya, Inc.
6th South and South King St., Seattle, WA 98104, (206) 624-6248

Calligraphy supplies and many books on Japan, including children's books, are available.

Wing Luke Asian Museum
407 7th Ave. South, Seattle, WA 98104, (206) 623-5124

Tours offered of the permanent exhibition on Asian immigration to the Northwest and special exhibitions of Asian-American history. Admission: adults $2.50, seniors and students $1. Teaching materials also available. Open Tuesday-Friday 11 a.m.-4:30 p.m., Saturday and Sunday noon-4 p.m.

AGENCIES OR CENTERS OFFERING CLASSROOM RESOURCES

American Forum for Global Education
45 John Street, Suite 1200, New York, NY 10038, (212) 732-8606

Offers a free catalog of materials, including back issues of *Intercom*, a journal for information and suggestions on teaching global studies issues.

AMIE (Associates in Multicultural and International Education)
5633 N. Kenmore, Chicago, IL 60660, (312) 561-6606

Omiyage: Japanese Language and Culture, ($32.50, plus $2.50 postage and handling); *Omiyage Workbook* ($4.25, plus $.75 postage and handling).

Asia in the World - Curriculum Materials and Workshops.
East Asian Curriculum Project - Columbia University
East Asian Institute, 420 West 118th St., New York, NY 10027

Write for a pamphlet describing a vast array of resources including *Contemporary Japan: A Teaching Workbook* and *Lesson Plans on Japan*.

Asia Society
Education Department, 725 Park Ave., New York, NY 10021, (212) 288-6400

Videoletters from Japan, twelve videotapes adaptable to almost any age group, accompanied by a complete text of the videotape and detailed background information ($22.95 each, set of six, $137). A free catalog of

other materials is available, including back issues of *Focus on Asian Studies*, a periodical for teachers.

Consulate General of Japan, Seattle
3100 Security Pacific Bank Tower, Seattle, WA 98101, (206) 682-9107

The Consulate has an extensive collection of films, videotapes, and slides for loan to teachers. Write for a listing.

East Asia Resource Center
Thompson Hall DR-05, University of Washington, Seattle, WA 98195, (206) 543-1921

"Teaching Japan Through the Arts," a series of four books at $8 each. (*Natsu Matsuri, Traditional Arts and Culture, Japan through Art Activities*, and *School Days in Japan*). Order c/o EARC, attention JEMS. The Center also publishes a free quarterly newsletter--call to be placed on the mailing list.

ERIC ChESS (Educational Resource Information Center)
Social Studies/Social Science Education, Social Studies Development Center, 2805 East Tenth St., Suite 120, Indiana University, Bloomington, IN 47408, (812) 335-3838

Teaching about East Asia, Teaching About Japan, Teaching About Global Issues, and *Teaching About the Pacific Rim* are several of the many available resources listed in the free product catalog.

Hyogo Cultural Center
The Westin Building, 11th floor - 2001 Sixth Ave., Seattle, WA 98121, (206) 728-0610.

Write for a list of resources that aim to further develop a wide array of cultural and educational exchanges between Washington and Hyogo prefecture in Japan. Find out about performances, classes, videos and books.

Instructional Media Services
Educational Media Collection 35D Kane Hall, DG-10, University of Washington, Seattle, WA 98195, (206) 543-9909

Publishes a catalog of the University of Washington's large collection of films and videotapes about East Asia. Classic feature films are available in addition to documentaries.

Multicultural/Equity Education Office
Superintendent of Public Instruction, Old Capitol Building FG-11, Olympia, WA 98504, (206) 753-2560

Modern Japan: An Idea Book for K-12 Teachers is available free upon request and can be reproduced for classes with no copyright problem.

Pacific Rim Slides Shows
#302, 130 East 15th Ave., Vancouver, B.C. Canada V5T4L3. (604) 872-7373.

Write for a catalogue which includes information on educational kits such as *A Touch of Japan*, a workbook on nature and the Japanese garden, and *Japan: Culture, Land and People*.

SPICE (Stanford Program on International and Cross-Cultural Education)
Littlefield Center, Room 14, 300 Lausen St., Stanford University, Stanford, CA 94305-5013, (415) 723-1114

Write for the catalog, which includes curriculum units such as *The Haiku Moment: Seeing the World in a Grain of Sand* and *Introduction to Japanese: Hiragana*.

Spagnoli, Cathy
5646 25th SW, Seattle, WA 98106, (206) 937-8679

Write to order *Journey to the East: Tales of Japan and China*, a cassette tape of stories from both cultures, and a guide with background information, ideas for telling your own stories, and activities for extending the stories.

Youth For Understanding
3501 Newark Street NW, Washington, D.C. 20016, (202) 966-6800 or 1-800-424-3691.

Runs the largest student exchange program in Japan. *Introduction to Japan: A Workbook* ($12) was initially written for use in student orientations but offers information and activities suitable for classroom use, with a focus on practical descriptions of modern Japan. For the book, write or call Wiliam Dant; for information on YFU's other programs (in other cultures), write or call Suzanne Peake.

CLASSROOM RESOURCES ON JAPANESE-AMERICAN CULTURE

ADL (Anti-Defamation League of B'nai B'rith)
832 United Nations Plaza, New York, NY 10017, (212) 490-2525

This organization has 30 regional offices and offers consultant services to teachers and schools as well as opportunities to rent and/or purchase materials from its audio-visual libraries. *Birds of Passage*, a 16mm film portrayal of three West Coast Japanese Americans--a gardener, a tuna fisherman, and the widow of a farmer--who come to the United States in

the decade before World War I (rental: $40) is one example. Write for a complete catalogue.

Araki, Nancy K. and Jane M. Horii. *Matsuri: Festival, Japanese American Celebrations and Activities.* Heian International Publishing Company, P.O. Box 1013, Union City, CA 94587, 1978.

ARC Associates, Inc. (formerly the Asian-American Bilingual Center)
310 Eighth St., Suite 220, Oakland, CA 94607, (510) 834-9455
Offers a free catalog listing the many curriculum materials it has researched, developed, and tested.

JACP (Japanese American Curriculum Project)
414 East Third Avenue, San Mateo, CA 94401, (415) 343-9408
Write for a $2.00 catalog of many curriculum materials.

Visual Communications/Asian American Studies Central, Inc.
1601 Griffith Park Boulevard, Los Angeles, CA 90026
The East/West Activities Kit includes 12 Asian-American activities for grades 3-6.

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Appendix B
Pronunciation Guide

Pronunciation of Japanese words is quite simple when the following two points are kept in mind.

1. Vowels have only one pronunciation each.

   a as in father

   e as in say

   i as in pizza

   o as in phone

   u as in tune

2. Emphasis

Syllables of a word are given equal emphasis, intead of accenting one syllable as in English.

For example, *Buson* is pronounced:

BU - SON not BU - son